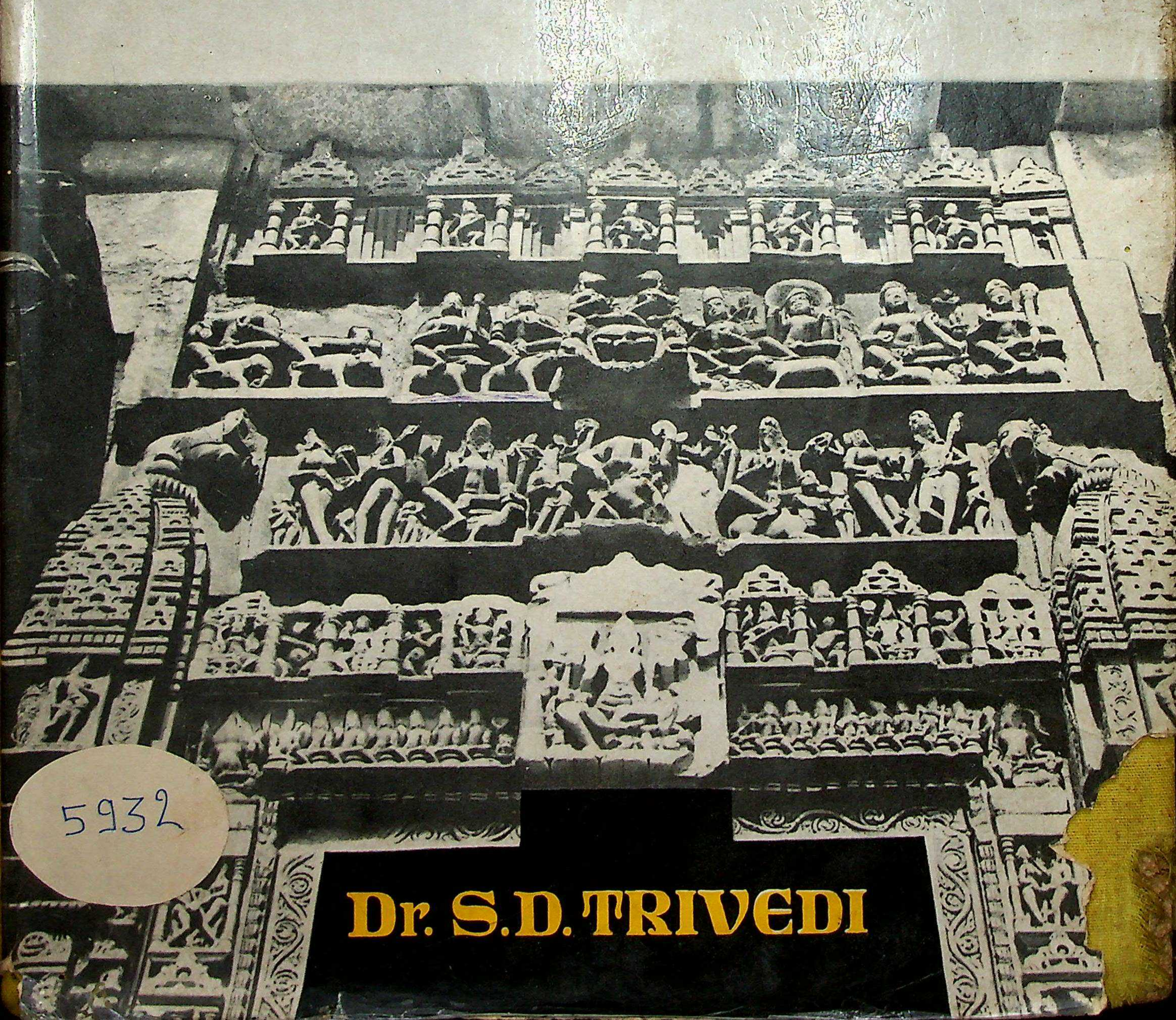
THE JARĀI TEMPLE AT BARWĀ SĀGAR



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Dr. S. D. TRIVEDI

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THE GOVERNMENT MUSEUM, JHANSI
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या देवी सर्वभूतेषु मातृरूपेण संस्थिता ।
नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः ॥

To
the unknown artisans
of
this beautiful Devī temple

राज्य संग्रहाल [illegible] ालय, लखनऊ
क्रम संख्या 5932
प्राप्ति तिथि 11-6-86
State Museum, Library, Lko.

FOREWORD

Temples are standing edifices portraying the religious and cultural life of the people of the ages. One can peep through a veritable window opening on the historical panorama. A comprehensive study of these temples in their cultural, religious and historical perspective would help in reconstructing the socio-economic and political conditions of the region and times. Such shrines are significant to understand the regional history.

Bundelkhand region played an important role in the evolution of the Indian temple-architecture. Guptā temples are to be found at Nachanā-Kuṭharā, Eraṇ, Deogarh and other places. This spirit of evolutionary architecture was continued by later rulers and a number of temples under the patronage of Gurjara-Pratīhāras have been built in this area. Unfortunately many of these have not survived the ravages of times and only their dilapidated remains are found here and there. This temple, the subject of the present monograph, popularly known as 'Jarāi Kā Maṭha' was also constructed during the reign of the Pratīhāras. It is most likely that this temple is the precursor of a vigorous temple activity carried out by the Candellas in this region.

Jarāi temple, Barwā Sāgar, is important both from architectural as well as iconographic points of view. Its doorway is lavishly decorated with sculptures and other various ornamented patterns. The outer walls are richly adorned with friezes. Dr. Trivedi has made a right choice in selecting this temple for a thorough study not only of the architecture and sculpture but also of the life and culture of the people as delineated in the reliefs.

The Govrenment Museum, Jhānsī is taking a lead in producing illuminating monographs for scholars and general public. Dr. Trivedi deserves appreciation for this scholarly work. I believe the book will be received well by one and all.

I congratulate Dr. Trivedi and hope that he will bring out many more such books throwing light on the cultural history of Uttar Pradesh and the adjoining regions.

D.P. Sinha
Director and
Joint Secretary
Cultural Affairs, U.P.
LUCKNOW

AUTHOR'S NOTE

'JARĀI KĀ MAṬH' is a small but beautiful and grandours temple easily accessible to the visitors. For architectural and sculptural richness it commands a unique status.

When I saw it in 1979 for the first time, I was facinated with the iconographic details of the sculptures embellished with the shrine. Since then I use to visit this monument off and on and admire its art and unknown artisans. I wrote a small article on it in Hindi which was published in *Vetavā Vāṇī*, a quarterly magazine of Bundelkhand University, Jhānsī. But I could not be satisfied with this effort and I was always allured to write a monograph or a very detailed article in English to be published in a leading research Journal. Ultimately I preferred to complete a small monograph.

I was always inspired by Sri R.K. Trivedi I.A.S. (Rtd.), the then Vice-Chanceller of Bundelkhand University and presently Chief Election Commissioner of India for further studies about this temple. Dr. M.S. Nagaraja Rao, Delhi, Sri Krishna Deva, Vārāṇasī, Dr. S.C. Kala, Allahabad, Prof. K.D. Bajpai, Sāgar, Dr. R.C. Sharma, Lucknow, Dr. S.N. Chaturvedi, Gorakhapur, Dr. K.K. Thaplyal, Lucknow, Dr. S.P. Shukla, Kurukshetra, Dr. Agam Prasad, Delhi, Sri K.S. Ramchandran all have encouraged me to write on this shrine and rendered help in one way or the other. I am thankful to all of them. My thanks are also due to Mr. Michael D. Willis, Research scholar from Canada who has not only impelled my ambition in this regard but provided a sketch of ground plan of the temple.

I am grateful to Sri D.P. Sinha, Director and Joint Secretary of Cultural Affairs, U.P. who has written Foreword of this monograph and accorded financial sanction for its nice publication. Most of the photographs published in this book were prepared by Sri. K.D. Misra, ex-photographer of this Museum. Some photographs (Pls. 8, 9, 48, 49) have been acquired through the courtesy of the American Institute of Indian studies, Vārāṇasī and also some (pls. 51-53) from Archaeological Survey of India. I feel obliged to them. To Sri M.S. Khan, Joint planner of Jhansi I am indebted for excellent sketch of site map.

The staff members including Sri N.P. Yadava, Sri R.K. Pandey, Sri Rajendra Prasad Srivastava also helped me in many ways. I express my sincere thanks to all of them. My thanks are due to the proprietors of M/s. Print India and M/s. Raj Press, New Delhi for nice printing of text and photo-plates respectively.

S.D.T.

TRANSLITERATION

अ	a	ठ	ṭh
आ	ā	ड्	ḍ
इ	i	ढ्	ḍh
ई	ī	ण्	ṇ
उ	u	त्	t
ऊ	ū	थ्	th
ऋ	ṛ	द्	d
ए	e	ध्	dh
ऐ	āi	न्	n
ओ	o	प्	p
औ	au	फ्	ph
अनुस्वार	ṁ	ब्	b
विसर्गः	ḥ	भ	bh
क्	k	म्	m
ख्	kh	य्	y
ग्	g	र्	r
घ्	gh	ल्	l
ङ्	ṅ	व्	v
च्	c	श्	ś
छ्	ch	ष्	ṣ
ज्	j	स्	s
झ	jh	ह्	h
न	ñ	क्ष्	kṣ
ट्	ṭ	ज्ञ	jñ

ABBREVIATIONS

ASIR	Archaeological Survey of India Reports by Gen. Cunningham.
EHI	Elements of Hindu Iconography by T.A.G. Rao.
EI	Epigraphia Indica
JISOA	Journal of Indian Society of Oriental Art published from Calcutta.

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(iii) Hair-Do (iv) Dance and Music
(v) Flora and Fauna (vi) Some other objects

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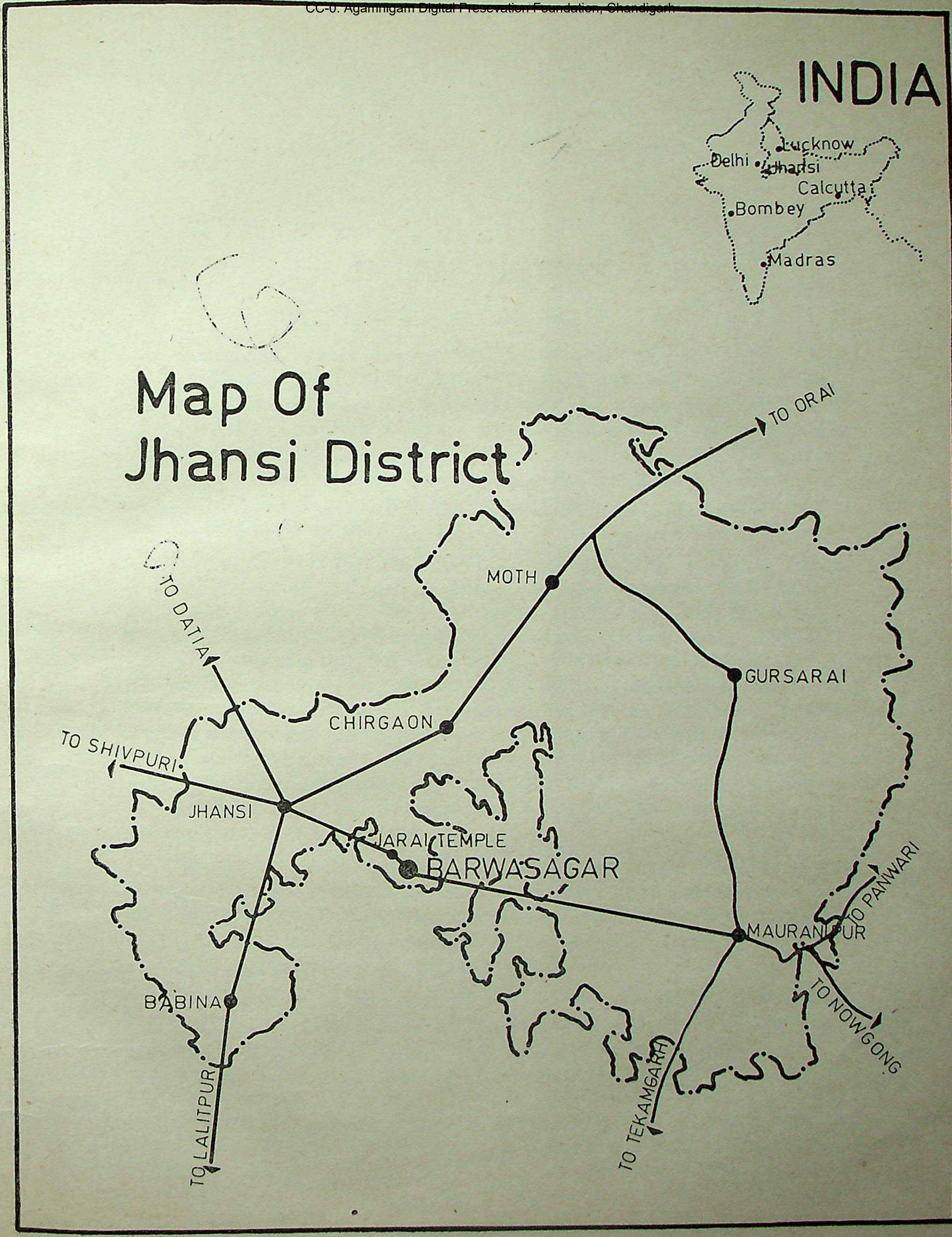
AT A GLANCE

1. Name of the temple—Jarāi Maṭh.
2. Location—Near the town Barwā Sāgar, Distt. Jhānsī, Uttar Pradesh.
3. Built by—Gurjara-Pratīhāras ruling from Kannauja (Mahodaya Śrī)
4. Date—approximate 860 A.D.
5. Building material—Fine-grained pale and reddish sandstone
6. Chief Features—This is one of the masterpieces of Indian temples. It has a *pañcaratha* plan of the main shrine. The outer walls are decorated with profusion of carvings, the figures of divinities, damsels etc. and *jālaka* and *udgama* pattrns. The door way facing to the east is sumptueusly decorated with beautiful carvings. It is *pañcyatana* type of temple comprising sub-shrines at the four corners with main shrine at the centre.

   The temple is definitely dedicated to Devī (Ambā or Durgā), whose multifarious forms are represented. The sculpture is notable for its suavity and grace, a hallmark of early mediaeval art af this region.
7. Stylistic Affiliation—Structural temples of Gurjara-Pratīhāras of Central India.



Map Of Jhansi District

INTRODUCTION

Bundelkhand comprising a few districts of Uttar Pradesh and a major part of Madhya Pradesh is engulfed by the arms of the Vindhyan mountain.[1] The rivers running through Bundelkhand divide the region into valleys and sub-parts. Rich in historic traditions, Bundelkhand is also a treasury of antiquarian wealth of northern India. As early as the Stone Age Early Man roamed about here in search of food. The region also finds mentioned in the Vedic literature. Subsequently in the historical period this formed a part of the *Cedi* or *Daśārṇa Janapada*.

The beginnings of art activity in the Bundelkhand region can be traced from the 2nd century B.C. onwards when under the patronage of the Buddhists, *stūpas* and *vihāras* sprang up. The famous Buddhist *stūpa* at Bharhut and Sānchī had been the happy hunting ground for scholars in the past. They still attract researchers in the present day as well. Brahmanical faith in the region did not lag behind. The followers of that faith constructed their temples as well.[2] The *Daśāvatāra* temple at Deogarh and the Pārvatī temple[3] at Nachnā Kuṭharā belonging to the Guptā period are landmarks in the history of Indian art and architecture. The history of the art activities of later period has to be gathered from the extant temples at Barwā Sāgar (Jhānsī), Manḍkhereā (Tīkamgarh), Deogarh (Lalitpur), Terhī and Mahuā (Shivpurī) and many others built in the Gurjara-Pratihāra style.

The world famous Khajurāho group of temples (District Chhatarpur) are typical examples of the Candella art—style with their erotic symbolism. The remains at Deogarh, Dudhai, Chāndpur, Bānpur, Kāliñjar, Mahobā, Ajaygarh, Gairāhā, etc., also belonging to the Candella period throw light on the vigourous temple-building activities of the period.

Of the temples of the Gurjara-Pratihāras[4] the Jarāi Maṭha is the most remarkable; alas a neglected one. It is situated on the right side of the metalled road at a distance of 17 km. south-est of Jhānsī district headquarters. At a distance of about 3 km. from here, there is a small town known as Barwā Sāgar[5] (Lat. 25° 22′ N. and Long. 78° 44′ E.) after which the temple is named as Barwā Sāgar temple. It stands on an elevated stony high ground dominating

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the surroundings and attracting the view of passers by even from a considerable distance. The temple is also known as Jarāi Maṭh, Jarāi kī Maḍhiā, Jarāi Mātā or Māteśvarī. Villagers call it *Bhāī Bahana kā Mandira*.

This temple is built on the height of a hilly tract locally known as *toriā*. Remains of old structures lying scattered around the temples, in all probability belonged to the residential quarters of the temple priests and devotees. The temple area strewn with burnt bricks forming a low mound would indicate that burnt brick was used in the building of the temple and its appurtenances. On the southern side, on two separate hilly mounds there are remains of old structures, most probably belonging to the temple-complex. At a distance of about 3 km. away from the place, situated on a small hillock, there is a ruined flat-roofed temple[6] of the Guptā period. Again one kilometre from there, in the interior near the village Banganwā scattered remains of a temple and an old *bāoli* (well) are found. Some parts of a temple belonging to the Pratihāra period have been found from the Barwā Sāgar Fort.[7] It is evident from the above that this vast area dominated by the religious fervour of the people and the ruler became a centre of temple-building activity and attracted devotees and worshippers from far and near. This temple of Barwā Sāgar due to its situation in a forest area might have been an ideal centre of esoteric worship for the devotees.

The temple of Jaraī kā Maṭh served as a prelude to the vigourous phase of temple-building activity carried out by the Candellas. The temple in all its splendour had surprisingly escaped the notice of scholars in spite of the several studies of temple architecture of this region. Alexander Cunningham, the veritable explorer has missed this temple and as such it does not find mention in his Reports dealing with Budelkhand. However, at a much later date, some scholars appreciating its aesthetics and significance have referred to the Jarāi kā Maṭh temple.

The main image of the deity in the sanctum to whom the temple was dedicated is missing.[8] It is only the pedestal of the image containing the ankleted right foot of a female placed on a lotus stalk, that remains. Tradition associates this temple with the goddess Jarā[9] or Māteśvarī. It seems possible that the temple was dedicated to some goddess.

A miniature of a goddess, which is carved on the *lalāṭabimba* is represented as sixteen-handed (śodaṣabhujī) which perhaps seems to have been a replica of the main image that was installed in the sanctum.[10] She carries different weapons in her sixteen hands and is shown as seated on a lotus with her right foot on a lotus bud. The image might have been one of the forms of Durgā. Among the gods and goddesses depicted on the temple walls on the exterior the number of representations of Durgā predominate. Besides, the depictions on the upper part of the *uttaraṅga* of the entrance, Saptamātṛkās, Durgā on the subsidiary shrine on the north-western side, the representation of Mahiṣāsuramardinī at several places make it amply evident that the temple was definitely dedicated to a goddess. The association of the temple with esoteric cult related to goddess is not only borne out by the carvings of several sex scenes and damsels engaged in love-making or standing in compromising poses, but also from the fact that on a door frame women attendants of the deity keep money purses. There are miniature figures of ascetics who are shown with young maidens.

Khajurāho was under the influence of Kaula-Kāpālikas.[11] Śākta temples were also erected there. It might be possible that this place was also sacred to them and they were active in the entire region.

Further in north India among some of the families the *muṇḍana* (Cuḍakaraṇa) ceremony, one of the Hindu *samskāras*[12] is performed in the premises of Devī temple. It is interesting to note that some people still throng to this place to perform this religious ritual. So the local traditions also link the female divine character of this shrine.

This temple is constructed entirely of sandstone of fine quality of buff colour. Some pieces show red layers also.

This temple has been declared as a protected monument by the Archaeological Survey of India under section (i) 3 of Ancient Monuments Preservation Act (vide notification No. UP 573-M.S./110-1927 dated 10-7-1928 and U.P. 706-M.S. 1927 dated 27-8-1928.

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2. *ASIR* (Cunningham), Vol. X, pp. 105-110; Agrawala, V.S., *Studies in Indian Art*, 1965, Varanasi, pp. 220-225.
3. *ASIR* (Cunningham), Vol. XXI, Pt. 1 and 11 pp. 96-97.
4. Prof. K.D. Bajpai described it as Candella temple but this assumption is not correct due to the facts narrated in the following pages. बाजपेयी, कृष्णदत्त युग युगों में उत्तर प्रदेश, पृ. 43
5. The name of town Barwā Sāgar is spelled in various ways viz. Barawā Sāgar, Barwā Sāgar, Burwā Sāgar, Baruā Sāgar.
6. It is also a protected monument of Archaeological Survey of India.
7. Govt. Museum, Jhānsī Accn. Nos. 85.40, 85.41.
8. It is said that the image was stolen by someone some years back. According to one report the image was recovered later on and kept in the Rānī Mahal Jhānsī. A female statue said to be from Barwā Sāgar temple does not fit with the composition of sanctum idol.
9. *Jarā* or *Jarāya* is a name of mātṛkā, *Mahabharata*, 9.46, 19.
10. It was a tradition to depict a small figure or emblem associated with the main divinity of the cella at the centre of the lintel. Percy Brown, *Indian Architecture* (Buddhist and Hindu), p. 141; Stella Kramrisch, *The Hindu Temple*, Vol. 2, p. 304.
11. Pramod Chandra, Kāpālika cults at Khajurāho, *Lalit Kalā* No. 1-2, pp. 98-105.
12. Pandey, Rajabali, *Hindu Saṁskāra*, 1978, p. 124.

CHRONOLOGY

The date of the Jarāi Maṭh has been a matter of controversy among scholars. Prof. K.D. Bajpai[1] opines that this temple belongs to the Candella period while R. Nath[2] assigns it to the Guptā period (c. 4th cent. A.D.). Both the assumptions are not tenable and there is no scope for doubt that it is a fine example of Pratīhāra art. Mr. Rustam Mehta,[3] while describing this temple gives the date of 8th-9th cent. A.D. with which I also fall in line and assign a date of mid-ninth century A.D. for this temple for various reasons. Shri Krishna Deva also agrees with this date.

The date of the Barwā Sāgar Temple, in the absence of a contemporary epigraph,[4] has to be arrived at on stylistic considerations. Architectural features, style of sculpture as also the historical context can be of great help in this regard.

The surviving temples of Central India datable to the eighth-ninth centuries A.D. have some common characteristics. Particular mention may be made of the Telī kā Mandir[5] at Gwalior which is a landmark in Pratīhāra temple architecture. The rectangular plan of this temple closely resembles that of the Jarāi kā Maṭh. It has also similar arrangement of niche-shrins on the main off sets. It has the same type of the elongated *jālaka* and *udgama* patterns in miniature sculptures, etc. found on the side walls as well as the superstructure in coalescing pattern. Like many other Pratīhāra temples it has an unpretentious plan comprising only a sanctum with a vestibule and a porch. Unlike the Candella temples[6] of the Khajurāho group the Jarāi kā Maṭh is built over a rather narrow low terraced plinth and is provided with an elevated door frame. Though simple in structural plan more developed and evolved features are discernible. The temple seems to be a little later than the Telī kā Mandir and earlier than the Gadārmal temple at Badoh (Dist. Vidishā) and Sun temple at Manḍkherā[7] (Dist. Tīkamgarh). It has architectural affinity with the Osiā group of temples, particularly the Harihara temple there.[8]

The style of the sculptures is another important consideration in establishing its date. The medieval period mainly two styles represented this region i.e. the Pratīhāra and the Candella. The door-frame of the Jarāi kā Maṭh temple is profusely carved while the exterior walls are decked with a number of sculptures. Their modelling, anatomical details and ornaments, all reveal the handiwork of the early Pratīhāra school of art (c. 8th-9th cent. A.D.) found at different sites. These images are marked with elagance, simplicity, fine contouring and charming facial expression. It is interesting to note that on a door jamb[9] at Kauśāmbī (Dist. Allahabād) along with Gaṅgā-Yamunā the attendants carry purses much similar to those found at Barwā Sāgar temple.

The fragment of a door frame from Gurgī (Rewā District, M.P.) portrays female figures with purses and amourous couples in two *śākhās* assignable to c. 9th century A.D. None of the sculptures discovered at Sīyaḍoṇi (modern Siron Khurd in Lalitpur District), which originally belonged to Viṣṇu temple constructed during the time of king Mahendrapala I in samvata 964 (A.D. 907) reach the height of sculptural wealth of Barwā Sāgar in so far as the plastic quality is concerned. The sculptures of Siron Khurd[10] are marked with the blending of the Pratīhāra and the Candella art styles. Similarly the sculptures of Manḍkherā temple (District Tikamgarh) are inferior as compared to the Barwā Sāgar figures.

The temple of Barwā Sāgar seems to belong to the early Pratīhāra phase. The presence of Gaṅgā and Yamunā on the door-jamb and other depictions have close resemblance with the figures depicted on a Kauśāmbī door-jamb. It is also worthy of note the absence of independant representation of Gaṇapati and Rāvaṇānugraha theme; the latter being the most popular motif with the Candella artists. The aṣṭadikpālas are generally figured two-armed on the temples of early mediaeval period. They are usually shown four handed in the later depictions. These iconographic features also suggest an early date for the Barwā Sāgar temple. Though this temple has got some enfluence of tāntrism and Kāpālikas but there is not a single example of *maithun* scene. Such type of coited act and orgiastic scenes were common to the temple[11] of late medieval period (900 A.D. to 1200 A.D.). This also indicates its early date prior to 900 A.D.

It is an established fact that the Candellas in their earlier phase were fuedatories of the Pratīhāras. They continued to acknowledge the overlordship of the Gurjara-Pratīhāras at least till the year 954 A.D. i.e. during the reign of Dhanga[12]. Bhoja Deva, the greatest emperor of the dynasty was ruling over this region as early as 836 A.D. with headquarters at Mahodaya (Kannauja). His Gwalior inscription[13] dated 875 A.D. informs us that he was bent upon conquering the three worlds. He was a great lover of art. An inscription[14] found at Deogarh (Lalitpur District) belonging to the time of Bhoja mentions the installation of a pillar in the Vikram year 919 and Saka year 784 (862 A.D.). It proves that this region was under his sway at that time and he was taking interest in constructional activities. Jarāi kā Maṭh cannot be later than this period because after some time between 915-18 A.D. the struggle for power between the Gurjara-Pratīhāras and the Rāṣṭrakūtas took a bad turn[15] and the cultural development was not possible in such a state of tension prevailing in the region.

Taking into consideration the above facts the temple of Barwā Sāgar seems to have been built in about the mid-ninth century A.D.

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3. Mehta, J. Rustam. *Masterpieces of Indian temples*, 1974, Bombay, p. 51 pl. 22.
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11. Desai, Devangana, Relivance of Tantrism to Erotic temple sculpture, *Madhu*: Recent Researches in Indian Archaeology and Art History, p. 203.
12. Ray, H.C., The Dynastic History of Northern India, Vol. II, p. 672.
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ARCHITECTURE

The temple of Jarāi kā Maṭh is small. Of unpretentious plan it is producing an effect of simplicity and magnificence. Existing two sub-shrines on the north-west and south-west corners suggest the presence of *karṇaprāsādas* (corner shrines) and thus it was a *pañcāyatana* (quincunx) type of temple. It may be assumed that two other sub-shrines were present in the remaining two corners but have fallen a victim to the ravages of time. The surviving corner shrines (Figs. 39 and 40) are also in a bad state of preservation.

The main temple (Figs. 1, 2 and 3) faces east. It is built on *pañcaratha* plan (LD 1). The sanctum (*garbhagṛha*) rectangular in shape,[1] has a pedestal inside where the principal deity was once installed.

The cella of this shrine is 4.24 m. north-south and 4.77 m. east-west. The base of the *piṇḍikā* where the main deity was installed measures 2.5 × 0.90 m. *Udaya* or *Samutsedha* (vertical height) of the temple is about 12 m. (40 feet) from *jagatī* to *śikhara*.

This temple does not stand on a high moulded terrace (*jagatī*) as seen in the Khajurāho group of temples.[2] This structure has a restricted planning comprising only a sanctum and a vestibule. Although there is no evidence for a *maṇḍapa* (hall) in front, the presence of some sort of simple *prāggrīva*[3] (portico) is suggested by the chippings seen above the door lintel (Fig. 4). Such *prāggrīvas* are common in north Indian temples before the 10th century A.D.

On the *adhiṣṭhāna* (base) the projections of mouldings (Fig. 11) are simple and are surmounted by bands decorated with beaded garlands comprising lion and human faces and floral designs.

Like other temples, the elevation (*ūrdhvacchanda*) of this shrine has three main parts viz. *adhiṣṭhāna* (base), *maṇḍovara* (central portion) and *śikhara* (spire).

The *pīṭha* (Fig. 11) is composed of five consecutive mouldings with the plain stone slabs placed one over the other. The *jāḍya kumbha* (inverted cyma recta) followed by *karṇaka* (knife-edged astragal) is surmounted by a *grāsa paṭṭī* (a chain with lion and man heads). Above it there is a band of lotus petals.

The *jaṅghā* is divided into three or four tiers by one or two *bandhanas* which bear *rathikās* (framed niches) bearing the figures of deities, mostly in standing attitude (*sthānaka mudrā*). Generally niches are covered by *udgamas* (pediments) decorated with fine *jālaka* pattern (Fig. 10). There are two projecting small *devakoṣṭhas*[4] in the main off sets on the south and north (Fig. 12).

The pillars of these *devakulikās* are decorated with *ghaṭapallava* and other floral designs. The niche carved in place of key stone in the centre depicts the figure of *Cāmuṇḍā*. The *devakoṣṭha* on the south is better preserved. The chipping at centre on the west side also suggests the presence of a *devakoṣṭha*. It has totally vanished.

The main attraction of this temple is its door way (Figs. 4 and 5). It is profusely carved with sculptures and other decorative patterns. It faces the east. The *udumbara* (door sill) is flanked by a seated lion on either side. It also contains *maṅgalaghaṭas* (auspicious pots), *kinnaras* (Fig. 17) and Gajalakṣmī art motifs on both the sides of the foliated scrolls (*patravallī*) in the centre.

The door jambs (Fig. 12) are made of five bands (*pañcavara śākhās*) starting from *gandharva śākhā* and followed by *mithuna śākha*, *stambha śākhā*, *deva śākhā* and *patralatā śākhā*. These are richly adorned with different figures of deities and secular scenes carved in relief. The bottom of these jambs (Figs. 6 and 7) show the figures of Gaṅgā and Yamunā on their respective mounts, with female attendants and their deities. The lintel (*śīrśpaṭṭī*) is also richly carved with different gods and goddesses and other secular scenes. A figure of sixteen-armed female deity is carved in the *lalāṭabimba* (Fig. 7). The *caityas* (Fig. 4) carved above the *antarāla* are empty but three female goddesses are carved within separate *rathikās* (Figs. 13 to 15).

The roof of the temple (Fig. 9) is deeply carved in the shape of a lotus. It is good example of *kṣiptivitāna* type of roof used in several Pratīhāra temples like the Mālādevī temple, Gyāraspur (Dist. Vidishā), Sun temple, Sisaī (District Shivpurī) and others.

The original *śikhara* of the temple had been rebuilt some time later most probably in the reign of a Bundela ruler.[5] The present *śikhara* is curvilinear and has a circular medallion on the *śukanāsikā*. These medallions bear some divine figures.

There were four sub-shrines on the corners, probably dedicated to different deities.[6] Two such shrines are no more in existence but their presence is evident. One fine door jamb (Fig. 41) depicting river goddess (Fig. 43) and other figures (Figs. 42, 44 to 47) was discovered from debris while excavating the area for better preservation as well as beautification of this shrine. A *praṇāla* for draining out the *abhiṣekajala* was found. These architectural fragments must have belonged to those sub-shrines which had been destroyed in course of time.

Massive repairs have been made to reconstruct the corner shrines. The placing of door jambs and door sills on the two sides denote the nature of open air shrine. The image of Mahiṣāsuramardinī (Fig. 36) has been installed in the south-west sub-shrine while the other is without any image inside the sanctum. The door frame of the sub-shrine on the south (Fig. 39) consists of only door jambs and door sill. The figures on the door jambs are badly mutilated while the depictions on door sills are better preserved. As usual these *udumbaras* depict vegetal designs and other art motifs. A fine figure of a lion (Fig. 38) carved on the door sill is a beautiful piece of artistic workmanship.

The corner miniature shrine on the north-west side (Fig. 40) almost resembles the former. In addition to the door jambs and door sills it has a lintel above the door way. A newly found pillar (Fig. 41) was also found affixed to this shrine.

There is an enclosure around the temple. This enclosure is made of baked bricks and it seems to be an addition of much later date.

References

1. Krishna Deva, Temples of North India, p. 22.
2. Percy Brown, Indian Architecture (Buddhist and Hindu Periods), pp. 134-138.
3. This was not noticed by some scholars. Krishna Deva did not mention its presence as he described "an unpretentious structure comprising only a sanctum and a vestibule." *Ibid.*, p. 21.
4. The arrangement of *devakosṭhas* can be compared with the sun temple Manḍakherā (Distt. Tikamagarh).
5. The plastering of lime also suggests its repairing at the later age.
6. Such sub-shrines around the main shrine are quite similar to those of the Osian group of pañcāyatana temples. Asha, Kalia, Art of Osian Temples, pp. 3-10.

SCULPTURAL ART

Under the patronage of the Gurjara-Pratīhāras a new style of plastic art was evolved in their vast kingdom which included parts of Gujarat, Rajasthan, Central India and Gaṅgā-Yamunā valley. It has common characteristics usually devoid of domination of regional outlook. Several traditions of classical age were continued and artists tried their best to emulate the aesthetics of the Guptā art.

Among all the art styles of medieval period i.e., Gahadavāla, Candella, Paramāra, Pāla, Sena and others, the creations of the Pratīharas are by and large the best ones. They are appealing to eyes and successfully convey the sense of metaphysical thoughts. Thus the aesthetics and spirituality are closely welded in their form, a legacy of the Guptā period.[1] The style portrays the sensuous feelings, tenderness, rhythmic delineation, delicacy, charming form, a great vitality and above all originality in approach. The suclptures from Kannauja representing Viśvarūpa Viṣṇu, Kalyāṇa Sundara Śiva, dancing Gaṇeśa are fine examples of this style.[2]

Some of the characteristics of the sculptures which are adorned the walls and niches of the Barwā Sāgar temple can be enumerated as follows :

1. The sculptures have been carved with fine anatomical details and balanced body.
2. Most of the figures are standing and bent towards one or more directions (*dwibhaṅga*, *tribhaṅga* and *atibhaṅga*). The images standing in straight posture (*samapāda*) are rare.
3. Most of the deities have been depicted in between two columns decorated with three or more bands.
4. Though the faces of many figures are damaged yet the facial form seems to be oval with slightly rounded chin.
5. Eyes are lotus-shaped and eye brows have beautiful bow-like curvature meeting near the nose.
6. Three or four bands carved in low relief around the neck (*kambugrīva*) can be observed in most of the pieces.
7. Mostly the treatment of limbs in curvilinear.

8. The delineation of belly with beautiful *thula* (flabbiness of flesh) in male figures are noteworthy.
9. In many cases the feet of standing figures are outstretched in opposite directions.
10. Usually meagre or light ornaments are worn by the figures.
11. Over ornamentation is avoided in the composition.

References

1. Saraswati, S.K., *A Survey of Indian Sculpture*, p. 194.
2. Sivaramamurti, C., *Indian Sculpture* pp. 98-100 pl. 33, 34;
   दीक्षित, रामकुमार, कन्नौज, पृ० 22 तथा चित्र

ICONOGRAPHY

This temple is equally important from the point of view of iconography. Almost all the gods of the Hindu pantheon have been represented in one or other part of this shrine. As a matter of fact this provides an interesting opportunity for studying Hindu iconography. The idea of a temple is conceived as *Puruṣa*[1] and its some important limbs like *lalāṭa*, *nāsikā*, *jaṅghā* are embellished with icons of the deities and other figures. As Hindu mythology speaks that all the gods are the forms of one (*Ekam sad Viprāḥ vahudhā vadanti*),[2] this philosophical idea was translated into plastic art portrayed in one shrine solely dedicated to a particular god.

The iconographic details of several deities installed in the sanctum, decorated door-frame and *parikramā* frame would be discussed in the following pages.

The sanctum image: The principal deity of the *garbhagṛha* is said to have been stolen some years back. Only the right foot of a life-size image remains. It is placed on lotus petals and wears an anklet. On the basis of its modelling it appears to belong to the tender sex. Now a torso of other deity has been installed on the pedestal. It is shown as pot-bellied and wears a *nāga-yajño-pavīta*. This appears to be a later addition because it does not match with the whole composition. The pedestal (*pīṭhikā*) is marked with the figures of musicians and dancers.

A colossal image carved in round representing female goddess[3] is said to be the presiding deity which is presently housed in the Rānī Mahal, Jhānsī. This presumption is ridiculous for this image also does not fit the composition.

East side :

Since the main entrance of the sanctum is on the east, this becomes the most richly carved part of the shrine. The door sill (*Udumbara*) contains no religious icon but grotesque figures (*kinnaras*), art motifs, creepers (*patravallarī*) and pitchers with *nāga puruṣa* at the base are carved in relief.

The lower part of the door-frame is occupied by *pratīhāris*, river goddesses, Śiva and other attendents (Figs. 6 and 7). On the right side (Fig. 6) from left to right are seen *padma puruṣa*, a lady having a fish-shaped purse, a female figure, Śiva wearing a *muṇḍamālā*, attendents and Yamunā riding tortoise. Likewise on the left side (Fig. 7) a *padma puruṣa*, a lady with a similar purse, attendents, Śiva with gaṇas and Gaṅgā on her crocodile mount are standing. Here Śiva is shown as four-handed but without *muṇḍamālā* as seen on the right side of the door-frame. Most of the images are mutilated.

The upper part of the door jambs (Fig. 8) are decorated with five bands (*pañca śākhās*) adorned with several figures. The extreme corner band contains the figures of garland bearers and *kinnaras* hovering in the air. The next *śākhā* shows amorous couples (*mithunas*). Other two rows depict *gaṇas*, musicians, dancers on either side in vertical composition with motifs of *ghaṭapallava* pilasters and *kīrtimukhas*. The last vertical band shows ascetics with maidens in four separate *rathikās*. The left side of the door-frame has almost similar carvings. The portrayal of the *liṅgārcana*[4] (Fig. 16) is noteworthy and significant. Two devotees are standing ready to garland the Śiva liṅga. A bust of Śiva is carved in the background.

The lintel (Fig. 5) comprising five bands of sculpture is of special interest. On the top five musicians and dancers have been shown within *rathikās* surmounted and punctuated by beautiful oggy arches. The next horizontal line comprises eight lords of directions (*aṣṭadikpālas*). This is a very peculiar depiction on the door lintel and is not found in any other temple. All the dikpālas are two armed.

From right to left first is Indra riding an elephant. He is holding a thunderbolt (*vajra*) in his right hand and his head is missing. The next figure of Agni is almost totally mutilated but his mount ram (*meṣa*) and a pot held by his left hand are clearly visible. According to the *Agni Purāṇa*[5] the fire god should have rosary in his right hand and a pot in the left. His mount is ram. Yama riding a *mahiṣa* and holding a *kapāla* in his right hand and staff (*daṇḍa*) in his left is the next figure. The *Bṛhatsamhitā*[6] describes the god as having a staff (*daṇḍa*) in his hand and also riding a buffalo. Nirṛuti holds a sword in his right hand but his mount looks like a pig. The name of the vehicle of this god varies according to the texts followed. According to the *Viṣṇudharmottara*[7] his mount should be a bomb. The *Matsya Purāṇa*[8] states that his vehicle is a man. The *Aparājitapṛcchā*[9] and the *Rūpamaṇḍana*[10] assigns a jackal for his mount. According to *Amṣumabhedāgama*[11] he should be seated in *bhadrāsana* while *Suprabhedāgama*[12] assigns lion for his *vāhana*. Here the mount tallies with none and some other animal has been provided as his *vāhana*. The sword is invariably described as one of his *lāñchanas* in the texts. The central part is occupied by two boar-faced female figures facing each other and seated on lotus petals. The next *dikpāla* is Varuṇa. Seated in *rājalīlāsana* pose on a fish-tailed crocodile he is holding a noose (*pāśa*) in his right hand and *padma* in his left. It seems that *Abhilaṣitārthachintāmaṇi*[13] has been followed in making this image according to which the god should be represented with hands having a noose in his right and a lotus in the left. Usually his mount is *makara* which is also seen in this panel.[14] The next to follow is Vāyu riding an animal which looks like a pig. The scarf held in his hands serves a *prabhāmaṇḍala* making a loop behind his head. Between these two dikpālas Varuṇa and Vāyu a small bearded male figure has been shown seated and facing towards the former. In iconographic texts Vāyu is said to be seated on a deer and the same is often met with in sculptural art. But here exceptionally another animal (which is certainly not a deer) has been provided for his vehicle. This is a rare feature.

The lord of south-west direction, Kubera is seated in *ardhaparyaṅkāsana* pose. He holds *caṣaka* (a cup of wine) in his right hand and *nakulaka* (a purse shaped like a mongoose) in his left hand. He is slightly pot-bellied. According to the *Agni Purāṇa*[15] and *Aṁṣumādbhedāgama*[16] his mount is ram (meṣa) but in some icons a prostrate man is depicted below his feet. Here the tenets of the *Agni Puraṇa* have been followed by the sculptors.

The last dikpāla figure is Īśāna riding a bull. His right hand is in *abhaya mudrā* fastened with *akṣamālā* and the trident is held in his left hand. Between Kubera and Īśāna a female figure holding a pitcher has been shown in standing pose.

The third horizontal row of the lintel is marked with Brahmanical trinity (*Brahmatrayī*) and some other figures which require proper identification. Brahmā, the creator of the Universe is sitting on his mount holding Veda, lotus, *ghaṭa* and the other hand being in *abhaya* pose. Next to him is Viṣṇu riding Garuḍa and attended by *āyudhapurṣas* on either side. Śiva seated on Nandī holds trident in his upper right hand and the lower is in the attitude of protection. The left hands hold the noose and pot respectively. The *Vidyādharas* are hovering over the heads of Viṣṇu and Śiva. The latter is attended by a gaṇa standing to his right.

The representation of Brahmanical triad is flanked by an interesting scene on either side. The male figure holding a long staff crowned with a skeleton motif is accepting something from the female counterpart standing to his right.

The fourth band shows goddesses within ornamented pillared compartments. They represent Gajalakṣmī, Mātṛkā, Māheśvarī, Sarasvatī, Cakreśvarī and Mātṛkā.[17] These figures are interspersed with representations of musician, dancer and *bhāravāhaka*.

The lowest row depicts from right to left four-armed Brahmā, Navagrahas, and Saptamātṛkās flanked by Vīrabhadra and Gaṇapati. Brahmāṇi, Māheśvarī, Vārāhi and Kaumārī are easily identified by one means or the other but the remaining mātṛkās do not exhibit any identifiable traits. It is very interesting that Cāmuṇḍā[18] (if at all she has been included here) has no emaciated skeleton body as she ought to be portrayed. Lastly Śiva is shown riding his mount Nandī in bold relief.

The *lalāṭabimba* (Fig. 5) in the centre of the lintel covering the space of two lower bands depicts a figure of the goddess seated in *rājalīlāsana* pose. She is sixteen-armed but due to much damage all *lāñchanas* could not be discerned but some like the *vajra* (thunderbolt), *khadga* (sword), *kamaṇḍalu* (pot) are clearly visible. She is wearing *vanamālā*. Below her feet *patravallarī* (foliated scroll) motif is shown. A male attendent is seen on her right.

Above the caitya-window on top three goddesses are sculptured in the *rathikās*. The right side figure represents Vārāhī, one of the seven mātṛkās of the Hindu mythology. She holds a *śūla* in her right hand while left upper hand carries a bell. Remaining two objects held in other two hands are not distinct. The *Rūpamaṇḍana*[19] prescribes her mount *mahiṣa* and it seems that buffalo is depicted in the background.

The left side representation is that of Mahiṣamardinī form of Durgā. She is four-armed. She is holding a long sword in her right hand and a shield in the left. She is furious and is in the act of killing the demon in the form of a buffalo with a long trident in her right hand while the tail of the *mahiṣa* is held aloft in the left. A beautiful parallel depiction is found in a circular medallion of an architrave from Bhūmarā. Another forceful representation of this goddess can be seen in the Siddha-kī-guphā of Deogarh. The middle *rathikā* on the top is adorned with four-armed devī. She is sitting in *ardhaparyankāsana* pose. She holds a sword in her right hand and a staff in the left. The position of remaining hands is indistinct. She wears a *jaṭāmukuṭa* on the head. A figure of Hanumān seen at the considerable height seems to be a later addition.

South side

Circumambulating from east to south we meet with the depiction of man lion incarnation (Fig. 20) on the south. The eight-armed god is fighting the *rākṣasas*. He is tearing to open the belly of Hiraṇyakaśipu by his two hands and holding the bunch of hair of two other demons with the two other hands. Perhaps two hands were raised above holding a noose which could not be ascertained due to much damage. He is also crushing another rākṣasa lying below his feet. The multi-handed images of the deity are not numerous. Some scholars[20] are of the opinion that the elaboration of the iconography of Nṛsimha and his association with Śaivite emblems indicate the impact of Tāntrism on the Nṛsimha cult towards the 9th century. Such multi-armed images of the deity are found from Khajurāho.[21] Outside the ornamented pillars Śaṅkha puruṣa is seen on the right side while a Gadā puruṣa stands on the left. The weapon of Viṣṇu—*Gadā* is always personified with the female sex[22] and as such Gadā puruṣa is a unique feature. His head and left leg are missing. The next figure (Fig. 18) is Indra, the lord of east standing in *tribhaṅga* pose. He holds a double-headed thunderbolt in his right hand and the left hand is placed on the thigh. He is wearing *yajñopavīta*, *vanamālā*, *hāra*, *valaya*, *aṅgada* and *kuṇḍalas*. His head-gear is formed with five successive tiers decorated with different patterns. His mount, Erāvata, standing to his right leg is much smaller in proportion to the main deity. This composition tallies with two-armed Indra images of the temples at Osiā[23] (c. 8th-9th cent. A.D.)

Another dikpāla, Agni (Fig. 19) is shown standing in a beautiful *rathikā* with ornamented pillars. His head is missing. Slightly pot-bellied the two-armed deity is holding a rosary in his right hand and probably a water vessel in the left which is now broken. Long tongues of flames emanating from his head serves the purpose of *prabhāmaṇḍala*. Here his mount *meṣa* is seen on the right of the deity. In this the stipulations of *Matsya Purāṇa*[24] have been followed.

A figure of Durgā is shown in *rājalīlāsana* pose. She holds a long sword in her right hand and the other right hand is in *abhaya* pose. She carries a long *khaṭvāṅga* in one of her left hands while the other holds a shield. The female deity is sitting in the same posture as seen in the *lalāṭabimba*. Her *vāhana Simha* is shown on the left.

The bay-balcony on the main off set (Fig. 12) shows different forms of Durgā and also other *gaṇas* indulging in cruel acts. An image of Devī is shown sitting in *ardhaparyankāsana* pose. Her face is badly mutilated. She is four-armed. She is holding trident in one of her right hands while she is sipping blood from the vessel held in the other right hand. Her left hands are mutilated. Her mount appears to be a lion.

A figure of four-armed Cāmuṇḍā is carved on the west side of *devakoṣṭha*. She holds a trident and *khaṭvāṅga* in her hands while two other hands are broken. Her left hand rests on the thigh. Her mount is rat.[25] A small figure of an attendent is seen to her right.

Cāmuṇḍā depicted in the central niche of the bay-balcony on the south side shows her terrific aspect. She is eight-armed. Her two right hands are broken and she carries dagger in one hand and an indistinct object in the other. Her left hands hold a *khaṭvāṅga*, a *muṇḍa*, a *carma* and the remaining hand rests on the thigh. She is attended by several male attendents. One standing to her left is tearing the belly of a man and another male standing to her right is in the act of crushing a man. A naked man is standing with a sword. A man is lying below her feet.[26]

The doorways of this *devakoṣṭha* are decked with river goddesses Gaṅgā and Yamunā. The central part of lintel is occupied by Kubera seated in *rājalīlāsana* pose. He is slightly pot-bellied. The figure is holding a vessel and purse in his hands.

A figure of two handed image of Nirṛuti is carved on the corner of south of the temple. He holds a sword in his right hand and left is broken. He is the guardian of the south-western quarter of the Universe. So he is usually shown on the south-western side of the Hindu shrine. This place should be marked with the figure of Yama instead of Nirṛuti. The serial of *asṭadikpālas* as shown on the door lintel has been changed where Nirṛuti is shown after Yama.

Some damsels are also depicted on the exterior walls of this temple. This side shows one lady standing with a dwarf who is offering something in the basket holding with his both hands (Fig. 23). In another niche there is a beautiful depiction of a mother consoling her child (Fig. 22). She has placed her right hand around the neck of a male child while her other hand is broken.

Some other female figures have been depicted in different poses. The representation of *muktālobhī hamsa* with *nāyikā* (Fig. 27) is a favourite subject for artisans.[27] It is repeated in the west side also.

West side

The image of Yama is depicted in the south-western side. He holds a staff in his right hand while a noose is held in the left. His mount *mahiṣa* is clearly visible near the feet.[28]

A beautiful image of Sun god (Fig. 32) riding a chariot drawn by seven horses can be seen in the middle. The face of Sūrya is badly damaged. He is standing within a *rathikā* holding the bunch of lotuses in his hands. He wears shoes and long trousers but the *avayaṅga* and a scarf both are conspicuous by their absence. He is wearing a long *vanamālā* and other usual ornaments. He is attended by Daṇḍa and Piṅgala on either side. There are traces of miniature figure of Mahāśvetā in between his feet. Such *sthānakamūrtis* of the god are known from other parts of Bundelkhand[29] also.

The unique image portrayed on the temple wall is the three-legged and three-faced deity. His third leg is clearly visible in between two legs. His central face is mutilated. He is four-armed. The object held in the upper right hand seems to be a staff-like object and the *lāñchana* in the right hand is not clear. He holds a *ghaṭa* in one of his left hands and a lotus in the upper left hand. He wears *hāra*, *aṅgada*, *valaya*, *yajñopavīta* and *vanamālā*. His vehicle seated here near his feet again poses a problem. It looks like a bull. Three-legged figures of Agni[30] have been found but his vehicle is ram. It might be a representation of Śiva and the possibility of the *triśūla* being held in the right upper hand cannot be ruled out. Till proper identification is made I have termed this deity as *Tripādadeva*.

A figure of four-handed Kārtikeya is depicted in a *rathikā* in the centre of west side. His right hands are broken but it is clear that he was feeding his mount peacock with his normal hand. He holds a long spear in one of his left hands while the lower right hand is kept akimbo. His head, hands, a leg are mutilated.

On the other projected part of this side a figure of Harihara is seen. He is holding a trident in the right hand, the other hand is broken. He is carrying a wheel in the upper left hand and the lower left is also broken. Nandi is seen at the right side of the deity while Garuḍa is depicted at the left.

A four-handed Durgā is seen at a considerable height. She is holding a sword in her right upper hand and a trident to kill the buffalo demon in the other. She holds a shield in the left and the head of the Mahiṣa in the other left hand. It is a beautiful depiction of Devī and well preserved because of its being at a height.[31]

An image of Bhairava is shown in *tribhaṅga* pose. He is two-armed. He holds a *kapāla* in his right hand while the left carries a long *khaṭvāṅga*. There is no *muṇḍamālā* but a peculiar type of head dress resembling that of other Bhairava figures found in other places. A bull is seen near the feet.[32]

Above this a figure of Varuṇa is shown standing in a niche. He holds a noose in the left hand and the right is placed on the thigh. *Makara*, his mount is also shown with its mouth open and teeth bare.

This side also displays damsels in new postures. A lady is seen swinging her child (Fig. 25) and the other is looking her face in the mirror. Some couples in erotic postures are also carved on this side.

North

Vāyu standing in west-north corner holds a *gadā* in the left hand and the right is akimbo. His mount is deer. According to the iconographic texts[33] his *vāhana* is deer but the difference can be observed as some other animal is associated with Vāyu in the collective depiction of dikpālas on the door lintel. A figure of seated Kubera is seen in a niche.

The *vaivāhika* image of Śiva is depicted on the projected part of the north side. The figure of Pārvatī is smaller than that of Śiva. She is standing to his right. Brahmā is seen between the couple.

Six-armed Mahiṣamardinī is carved in a niche. She holds a long sword, a shield in her right hands. She is attacking the demon *Mahiṣa* with a long *triśūla*. She carries a bell in one of her left hands and at the same time is busy suppressing the *asura* coming out of the *mahiṣa*.

The figure of ardhanārīśvara is also portrayed in one *rathikā*. He is four-armed. A trident is visible in the right hand and a mirror is seen in the left. The *vāhana* bull is carved beneath the deity.

A female figure holding a long stalked full-blown lotus in her left hand seems to be the representatation of Lakṣmī.

The figure of Kubera is much mutilated but the posture of his right hand indicates the presence of a *dhanapātra* which is an important *lāñchana* of the deity.

In the corner the two-armed image of Īśāna is carved. He holds a rosary in his right hand and a trident in the left. His *vāhana* bull is also seen on the right.

The figure of Lakṣmī-Nārāyaṇa is beautifully carved. The right hands of Viṣṇu are broken and the left touches the bosom of Lakṣmī and the other carries a *cakra*. Lakṣmī is placing her right hand on the shoulder of Viṣṇu and left was holding a lotus, which is now broken. A four-handed figure holding a *daṇḍa* and a noose is seen on the right. It seems to hold a cup in the lower right hand. It is also wearing a *vanamālā*. Like other sides this also carries some damsels in different poses. Lintel of sub-shrines at North-west shows eight-armed Durgā riding a *Simha*. She is holding *triśūla*, a *khadga*, *ghaṭa*, a *padma* in her right hands while the extant left hand holds a shield. Navagrahas have also been depicted on the lintel in a horizontal row.

References

1. Stella Kramrisch, The Hindu Temple, Vol. II, pp. 357-361.
2. *Ṛgveda*. 1.164, 46.
3. Ranī Mahal Collection Jhānsī No. 136.
4. The worship of *liṅga* is portrayed in Indian Art right from Kuṣāṇa age and its frequent depictions are available in Mediaeval Indian Art.
5. *Agni Purāṇa*, Ch. 51-15.
6. *Bṛhatasamhitā*, 58-57..
7. *Viṣṇudharmottara Purāṇa*, Ch. 57.
8. *Matsya Purāṇa*, 261, 15-16.
9. *Aparājitapṛchā*, 213, 12.
10. *Rūpamaṇḍana*, 2, 34.
11. EHI, II, II Appendix B p. 258.
12. *Ibid.*
13. *Abhilaṣitārthacintāmaṇi* 52/15.
14. *Agni Purāṇa* 51, 15, *Aparājitapṛicha*, 213, 13, *Rūpamandana*, 2, 35.
15. *Agni Purāṇa*, 51, 15.
16. EHI II, II App. B, p. 263.
17. There is no identifiable mark of the goddess, so it is simply described as *mātṛkā*:
18. Cāmuṇḍā is included in the list of seven Divine Mothers and is usually shown on the seventh number in the sculptural art. She is represented with skeletoned body and terrific in appearance.
19. *Rūrpamaṇḍana*, 5, 67.

20. Desai, Kalpana, *Iconography of Viṣṇu*, p. 93.
21. Awasthi, Ramashraya, *Khajuraho kī Deva Pratimayen*, pp. 102-104.
22. Mani, V.R., The cult of weapons, The iconography of Āyudha Puruṣas, p. 11.
23. Kalia, Asha, *Art of Osian Temples*, p. 132.
24. *Matsya Purāṇa*, 261, 9-12.
25. According to the iconographic texts she should have a corpse or an owl or a jackal as her vehicle. As such the association of rat with Cāmuṇḍā is rare feature.
26. "कपालमालिनी कृष्णा शवारूढ़ा भयावहा" Rūpamaṇḍana, 5.41.
27. This theme was first sculptured in the 1st cent. A.D. in Mathurā School of art. Sharma, R.C., *Mathura Museum Introduction*, p. 45, pl. XL; In medieaval period too it was popular subject.
28. The *Bṛhatasamhitā* (57, 57) and the *Agni Purāṇa* (51, 14) describe the image of Yama as "having a staff in his hand and riding a buffalo."
29. Jhānsī Museum No. 81. 6; Ranī Mahal Jhānsī collection, Kāliñjar Fort collection, ASI Collection Thubon, Khajurāho images etc.
30. One three legged figure of Agni is reported from Vrindāvan (Mathurā). JISOA Vol. III No. I (1935).
31. This depiction has quite resemblance of that of *ghātī* sculpture of Deogarh, त्रिवेदी, एस०डी०, बुन्देलखण्ड का पुरातत्व, चित्र सं० ३६.
32. Several forms of Bhairava have been described in different texts. A dog or a bull is provided as a vehicle of the god. Bhagwant Sahai, *Iconography of minor Hindu and Buddhist Deities*, pp. 119-122
33. *Agni Purāṇa* 52.15; Matsya *Purāṇa*, 260, 18-19; *Aparājitapṛchā*, 213, 14; *Rūpamaṇḍana*, 2, 36

MATERIAL CULTURE

A broad view of the life and culture of the people of the times can be gathered from the contemporary art and other archaeological materials. The study of material culture as delineated in the sculptured reliefs is most useful to understand the social taste, manners, the way of life, etc., prevailing in those times.

In the following pages an attempt has been made to analyse the various aspects of material culture as depicted in the sculptural representations of this shrine. This would help to reconstruct the socio-cultural history of the Pratīhāra period. These reliefs reveal that the life was happy and prosperous. The people of the times had varied taste in dress, personal ornaments, etc., besides pleasure loving pastimes. This vast cultural vista must be studied and correlated with the literary evidence of the times.

Dress :

The upper garment of the male figures are sparse and lack in variety. Only a few images are adorned with *uttarīya*. For example Vāyu has a long scarf held in his both hands and making a loop over his head.[1] Sūrya (Fig. 32) is not shown with the traditional scarf suspended down covering his shoulders. He does not even wear coat[2] which is often seen in the figures of Sun god.

The lower garments worn by men vary according to their status and general character. Sometimes a men wears a loin cloth while at times he prefers to be clothed in a slightly long *dhotī* reaching upto the knees. Tripādadeva (Fig. 31) and Harihara (Fig. 35) both are adorned with a long *dhotī*. Agni (Fig. 19) wears a short cloth like *jānghiā*. In the images of Lakṣmī Nārāyaṇa (Fig. 21) Viṣṇu wears a loin cloth. Sūrya (Fig. 32) is dressed in long close fitting trousers reaching upto the ankles. Some warriors are also shown with loin cloth. Dancers (L.D. 2. d, e and Fig. 7) have only *kaupīna* just to conceal their private parts. Pratīhāra on the door jamb of south-west side also wear *langotī* type of *adhovastra*. This type of *langotī* is usually worn by *sādhūs*, *sanyāsis* and ascetics.[3] It is made of small narrow strip of cloth tied round the waist with two long bands attached to it. A few ascetics (Figs. 8 and 16) have been shown naked on the door-frame of the sanctum. Some *gaṇas* and dwarfs (Fig. 37) are also depicted naked. A fillet is seen fastened around the knees of some male deities.

The costumes of women also fall under two categories-*uttarīya* (upper garment) and lower garment (*adhovastra*). In the female figures (Figs. 23, 26 to 28, 47) the upper garment is usually a scarf hanging down across the shoulders.[4] Some times this upper garment is shown with incised lines (Fig. 45). In some cases (Figs. 30, 25) it looks like a twisted rope. On the newly found pillar planted at the north-west sub-shrine one female figure wears a *cholī*. It is noteworthy that although the female figures in this temple are generally shown wearing scarfs yet the bosom and navel both are bare and exposed.

All female deities as well as damsels are clothed with lower garments.[5] Different styles of wearing *sarī* can be seen in the sculptures. On the Lakṣmī Nārāyaṇa figures (Fig. 21 and L.D. 3b) Lakṣmī is adorned with a beautiful long *sārī* with folds shown in between legs. Another interesting example of a long *sārī* with continuous folds is shown in Fig. 24 (L.D. 3a). In most cases the *sārī* reaches upto the ankles (Figs. 23 to 25 and 28).

A *sārī* is worn tight on the waist and its fillets hang down (Fig. 22, 23). In some cases it is loose and seems to slip down which enhances feminine beauty.[6]

Male ornaments :

Male figures are adorned with various ornaments. In the neck a variety of *hāras* (Fig. 6 L.D. 4c) can be seen. Some male figures (Figs. 16, 17 and 31) wear one stringed *hāra* (*ekāvalī*) a popular ornament of the Guptā period.[7] In a few male figures it is shown closely fitted around the neck (Figs. 44, 45). Īśāna, Cakrapuruṣa and Śaṅkhapuruṣa are decked with double stringed *hāras*. The figure of Agni at south side is shown wearing a beautiful *hāra*. One dwarf (Fig. 24) has a peculiar type of torque. There is no ornament on the male heads except for the *mukuṭas*. In one sculpture (Fig. 43) Śiva is shown with the crescent moon on his head.

Most of the male deities are mutilated so that the position of ear rings is not clear; but two types of *karṇa kuṇḍalas* are worn by human figures viz. *cakra kuṇḍala* and pendant.

Different types of armlets and bracelets are depicted on the body of male figures. A decorative *aṅgada* (L.D. 4f) is worn by some deities. A plain armlet (L.D. 4g), rectangular in shape can be seen on the arms of Tripādadeva. Dwarfs and ascetics are devoid of armlets. Male figures are also bedecked with bracelets. These are usually plain and single in number (L.D. 4g, i). Tripādadeva (Fig. 31) wears a beaded bracelet. *Yajñopavīta* is invariably worn by all Brahmanical male deities. In some cases it is ornamented with beaded chain but in many figures it is plain (Figs. 33 to 35). Indra and Agni (Fig. 18 and 19) wear triple stringed plain *yajñopavīta*.

Urumāla was very popular in the medieval period. Sometimes it is profusely ornamented and in the other cases it is plain. Sūrya (Fig. 32) has a plain *urumāl*. Nirṛuti, one of the aṣṭa-dikpālas wears a *urumāla*, one decorated with pendents. It is tied with a *mekhalā* worn around the waist. The *mekhalā* is generally plain but in the Lakṣmī Nārāyaṇa panel (Fig. 21) it is very well ornamented.

Agni (Fig. 19) and Viṣṇu (Fig. 21) wear *udarabandha*. *Vanamālā* adorn several male deities. In many cases it is plain. Anklets are also worn by some figures as seen in Figs. 18, 20 and 21 (L.D. 4n).

Female ornaments :

Female figures are bedecked with several ornaments like man and sometimes even in greater numbers and varieties. *Hāra* is the most prominent among all ornaments worn by women. It has many varieties. It is worn around the neck and a chain is attached with it. It hangs down in between the breasts and turns either to right or the left. Sometimes it is seen hanging straight down (L.D. 5b).

Female figures are decked with beautiful *karṇa-kuṇḍalas*. In some cases these are pendents and in others they are *cakra kaṇḍalas* (L.D. 5a).

Armlets (*aṅgadas*) are also seen on the female figures. In a pillar (Fig. 43) the river goddesses wearing triangular ornaments. Similar armlets are shown on the arms of a lady swinging a child (Fig. 25) as also in the case of another lady (Fig. 30) but here these are plain. Sometimes this ornament is shwon like a ring as evidenced in a frieze showing a woman with a male attendent (Fig. 24).

Only one bracelet is worn in each hand by women. It is usually plain as seen in different *Nāyikā* figures (Figs. 27, 28 and 36). *Mekhalā* or *kardhanī* is also found fastened around the waist of women. It is attached with *urumāla* and in several cases more than one string is seen hanging down upto the thighs.

Hair-do :

Generally the male deities have different type of *mukuṭas* adorning their heads. Hence there is not much evidence of male hair-do. The incarnation of Viṣṇu as Nṛsimha (Fig. 20) has curly hair on his head. The beauty of the matted locks can be observed in the *jaṭāmukuṭa* of Śiva (Fig. 43). On a newly discovered pillar the male figures in two consecutive sections (Figs. 44 and 45) are shown curly hair combed back and gathered into a vertical bun at the back. On the other section (Fig. 46) the male has curly hair but without *jūḍā*. On the same pillar some figures of *vidyādharas* (Fig. 42) are adorned with beautiful curls on their heads. Garuḍa shown on the *praṇāla* found in the debris is decked with a unique hair-do. His hair is combed back from the forehead and it terminated in upward twisted curls. Some dwarf figures (Fig. 37) are shown with shaven head,

It is evident from a variety of hair styles that women folk of that age had a remarkable taste and fashion in respect to their hair arrangement.[8] The heads of many female figures are mutilated, hence the exact style is not very much evident in those cases but the remaining indicate that there were more than one style of hair dressing prevalent among the females. Among the various modes of hair-do the *dhamilla* was most popular.[9] The female figures have their hair combed back and tied with *jūḍā* of different types—round, elongated or coiled (L.D. 6). A lady swinging a child (Fig. 25) has a bun arranged in tiers.

Dance and Music :

Dance and music have been associated not only with the life of the people but also with the rituals in temples. *Jarāi kā Maṭh* temple is replete with sculptures depicting musical instruments as well as dance scenes, which, surely, would reflect not only the pastime of the people but also the high appreciation of performing arts.

Some depict dancers flanked by companions (*saṅgatakāra*) playing musical instruments. At some places only musical instrumentalists are sculptured. One lintel beam bears such figures. From right to left, a *gaṇa* is seen dancing while in the other *rathikā* plays the flute. Sarasvatī is having *vīṇā* in her normal two hands. Two dancing figures flanked the sides of a *mātṛkā*. On the top row, dancing figures and *gaṇas* with musical instruments have been depicted (Fig. 5).

The *rūpaśākhās* of door-frams include several compositions of musicians and dancers. On the left the first vertical row shows saptamātṛikās while vidyādharas play different musical instruments. These include the *mṛdaṅga*, *vīnā*, *majīrā*, *jhāñjh* and *dholaka*. *Stambha śākhā* of left side (Fig. 8) portrays many interesting scenes. The sides of the *stambha* depict *gaṇas* dancing in different postures and also playing various musical instruments. The middle of the *stambha* shows effective delineation of a musical consert with rhthymic touch. A lady is dancing and at the same time singing also.[10] She is flanked by accompanying artists, two at the right playing *vīṇā* and *majīrā* and also two at the left. The most attractive dancing scene (Fig. 7) is portrayed on lotuses issuing from stalks. The male figures wearing *kaupīna* seem to be lost in rapture of the divine dance.

On some parts of the temple, *gaṇas* are shown dancing holding snakes in their hands. *Vīṇā* and *ramatulā*[11] are also seen among other musical instruments. The popularity of *vīnā* is fairly evident from its carvings in ancient sculptural art at Sānchi,[12] Bharhut,[13] Mathurā[14] and other places.

The pilasters in the *antarāla* also depict dancing scenes. The *praṇāla* of the sanctum shows a female figure in dancing posture. The males flanking her are playing *majīrā*, *dholaka* and flute. It seems that one male is singing in the same pitch as the main dancer.

On the south side of the temple, in a niche the *gaṇas* are dancing with mirrors. The other sides also depict dancing scenes with male figures as well as some divinities with musical instruments in their hands.

Flora and Fauna:

Flora represented in the Barwā Sāgar temple is meagre as compared to fauna. The lotus has been repeatedly carved on various parts of the temple. A long lotus stalk with leaves is seen emerging from bottom on either side of the sanctum door-frame (Fig. 67). Creepers are seen woven on the sides of the entrance door. The door sills also depict lotuses with stalks in different manner. The same motif is also carved on the ceilings of main shrine (Fig. 9) as well as on the ceilings of the surviving *devakoṣṭhas*. The mouldings of the *adhiṣṭhāna* (Fig. 11) are also decorated with lotus petals. A tree with broad leaves is seen in the background of anotner sculptural relief (Figs. 44-47), in the compartments of a newly found pillar; the tree is not identifiable.

Fauna represented in the Barwā Sāgar reliefs include all sorts of animals viz. quadrupeds, reptiles and aquatic animals. Besides these, mythical animals are also depicted on this shrine. Some animals are associated as the *vāhanas* of deities. The chariot of Sūrya is drawn by seven horses (Fig. 32). Aṣṭadikpālas are provided with their respective *vāhanas* as prescribed in the various texts. Some variations in this can also be discerned as in the case of Vāyu who is shown riding a pig like animal on the door lintel (Fig. 5) while at the north-west he is represented with a stag in the background (Fig. 34).

The creeper on the *śākhā* of door-frame contains several animal representations. On the right side are seen the figures of a duck, a frog, a fish, a tortoise, a crocodile and elephants. The other side also includes depictions of a swan, a bird, an elephant, a frog, a fish and a tortoise. A tortoise is shown perched on a lotus stalk (Fig. 7). Monkey is depicted in a running attitude on the door-frame. Another creeper of the vestibule shows a pair of *hamsas*, a duck and a frog.

The elephant and the lion appear to be the favourite animals for the sculptors here as evident from their frequent representations.[15] The door sills of the main shrine and sub-shrines are decorated with beautiful compositions of lions and elephants. A couple of elephants are seen standing below the lotus pedestal of Sūrya (Fig. 32). A beautiful lion is carved on the door sill of the sub-shrine on the south-west (Fig. 38). Elephants are generally well caprisoned with hangings decorated with different designs and patterns.

Mythical animals :

Early sculptural reliefs of Sānchī, Bharhut, Amarāvatī and Mathurā portray some mythical animals. These are described in the ancient Indian literature[16] as *Ihāmṛga*, *vikaṭa*, *vyāla*, etc. Some scholars are of the opinion that the conception of mythical animal is of foreign origin which proliferated in the extreme Indian climate, while others like Prof. V.S. Agrawal hold the view that the concept is purely Indian in origin. The idea of combining the anthropomorphic with zoomorphic form is to be found even in the *vedas*. Later in the Puranic literature zoomorphic gods and goddesses were conceived as borne out by Nṛsimha (man-lion), Varāha (man-boar), Vārāhī (female-boar), Hayagriva (man-horse), Gaṇapati (man-elephant), etc. This practice was confined not only to the religious representations but also extended to art motifs and artists were prone to depict them along with other figures.

Among the mythical animals the *śārdūla* is dominant in the sculptural representations in this temple. This is also called *vyāla*. It seems that the sculptors of the medieval times were highly imaginative and produced new forms of *vyālas*.[17] On several parts of the temple these figures are represented. *Parivāradevatās* and damsels are depicted in relief on the walls within pilasters. Outside, however, the pilasters bear *śārdūla* figures on either side. The pillars dividing the sanctum and the vestibule also depict powerful *śārdūlas* with riders. These are hybrid animals composed generally of a lion and horse. They are fierce and terrible looking with open mouths. A man with a sword in his hand is seen near the feet of the *śārdūla*.

Nāgas (serpents) are also shown in hybrid form. They have a human body in the upper portion while the lower is that of a snake.[18] They have one or more hoods over their heads. Scales of the skin of serpents have been depicted naturalistically on the Nāgarāja figures (Figs. 44-47). Nāgas are represented on the door sills also.

Kinnaras are shown with human faces and bodies and legs of birds. They are depicted on the door sills. (Fig. 17).

The mount of Varuṇa is also shown here as a mythical animal.[19] It is a combination of fish and a crocodile.

Some other objects:

Among the various objects of household and other utility represented in the sculptures of the Barwā Sāgar temple the following are noteworthy :

Hand bag or purse :

The variety and frequency of sculptural representation of ladies' hand bag or purse one can understand their popularity as well as the status depending upon the type of purse carried by them. A beautiful purse with chequered design on the exterior is seen in the hand of a lady busy in conversation with a man (Fig. 44). Again on the same pillar in another section, a male dwarf (Fig. 47) is keeping a purse with utmost care.

Female attendents depicted on the door-jambs of main entrance are having purses of different shapes. One is shaped like a fish. On the northern wall of the temple a lady is sculptured with a purse. Kubera holds a purse shaped like a mongoose (*nakula*) in his left hand.

Mirror :

Mirror is an important object of toiletry for *prasādhana*. It is held by a damsel shown on the west side of the temple. Two *gaṇas* standing side by side are looking into their faces in the mirrors held in their hands. (Fig. 37).

Flywhisk :

Flywhisk (*camara*) is a very important object which is seen represented from the very beginning of Indian sculptural art.[20] Didārganj Yakṣī[21] of about the 3rd cen. B.C. has a beautiful *camara* in her hand. It was very popular in the Kuṣāṇa art of Mathurā. In the medieval period too flywhisk was frequently associated with female and male attendents.

On the west side of the temple wall a few damsels are seen with flywhisks. Inside the sanctum lady *caurī*-beares are shown on pillars. Mostly the *caurī* is held in the left hand of female figures. The flywhisks have handles with a flowing bunch of hair, most often that of *yak* tails. It is simply held in the hand and not in the act of waving. On the north side of the temple a man is seen depicted with a *caurī* in his hand.

Pots and Cups :

The high reliefs on the door sills include beautiful pots which were obviously meant as *maṅgalaghaṭas*. On the pillars too these auspicious pots are illustrated along with creeper foliage.

A cup can be seen in the hand of Kubera as his *lāñchana*. It is *caṣaka*. This is also carried by Cāmuṇḍā in one of her hands. Here it is meant for drinking blood.

Weapons :

A number of weapons (āyudhas) have been depicted as *lāñchanas* of gods and goddesses. These include the club (*gadā*), stick (*daṇḍa*), spear (*śūla*), trident (*triśūla*), noose (*pāśa*), sword (*khadga*), thunderbolt (*vajra*), staff surmounted by a skull (khaṭvāṅga), etc.

Inside the sanctum several representations of warriors have been included in the carvings of pillars. The riders on *śārdūlas* hold swords and sheilds. Two types of swords are met with, curved and straight. Small sword (*churikā*) is also illustrated on these pillars. A lady holding a sword in her hand sculpted on the south side of the temple is interesting. Such representations can be traced back to Kuṣāṇa art of Mathurā.[22] On the door sill of north *devakoṣṭha* a man is depicted attacking a lion on either side with a knife.

References

1. The injunctions are provided in the iconographic texts that Vāyu should have cloth holding by his hands. *Viṣṇudharmottara*, 58, 1-6.
2. Srivastava, V.C., *Sun worship in Ancient India*, p. 309; Bhattasali, N.K., *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*, p. 159.
3. The ascetics are dressed in the same manners in Osia reliefs. Kalia, Asha, *Art of Osian Temples*, p. 23.
4. Charles Fabri remarks that Indian Women of all classes did not wear the upper garment. But it could not hold any ground in the light of contrary evidences, both literary and sculptural. Fabri, Charles, *A History of Indian Dress*, p. 3.
5. The terms for lower garments are *Nivi*, *Vasana*, *anśuka* and *nitambavastra* generally found in Sanskrit literature. Sahay, Sachidanand, *Indian Costume*, coiffure and Ornament, p. 49.
6. Such depictions are known from various sites of this region e.i. Siron Khurd, Thubon, Khajurāho, Deogarh.
7. Agrawala, V.S., *Studies in Indian Art*, p. 214.
8. The literary account of the period also supplement the fact that ladies used to give special attention to hair dressing. Sahay, Sachidanand, Indian Costume, Coiffure and Ornament, pp. 107-108.
9. This style of coiffure was prevelant as early as Sunga-Satavahana period. Srivastava, A.L., *Life in Sānchī Sculpture*, p. 28.
10. The components of music (*Gandharva-vidyā*) are dance (*nṛtya*), song (*gīta*) and musical instruments (vādya). Rāmāyaṇa, 14, 10, VII, 23, 50.
11. It is a local name of bugle type musical instrument whose one end is wide and the other tapering.
12. Srivastava, A.L., *Life in Sānchī Sculptures*, p. 94.
13. Cunningham, A., *The Stupa of Bharhut*, pls. XVa, XVIa.
14. Agrawala, V.S., *Studies in Indian Art*, p. 166.

15. Among the animals the lion acquirs prominence. Its figural representation has a hoary antiquity. It has been associated with Durgā and also with other divinities. Iyer, K. Bharatha; *Animals in Indian Sculpture*, pp. 63-72.
16. अग्रवाल, वासुदेवशरण, भारतीय कला, पृ० 79
17. Different varities of these *vyālas* have been found in medieval art. see Dhakey, M.A., *The vyala figures on the mediaeval Temples in India.*
18. *Nāgaśākhā* was one of the important part of door-frame in Pratīhāra temples.
19. EHI. Vol. II, pt. 11, p. 529.
20. Murthy, K. Krishna, *Material Culture of Sanchi*, pp. 216-218.
21. अग्रवाल, वासुदेवशरश, भारतीय कला, पृ० 124-125
22. Sharma, R.C., *Mathura Museum Introduction*, p. 43.

TEMPLES OF NORTH INDIA

KRISHNA DEVA

National Book Trust, India
New Delhi 1969

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The above temples are followed by the Jarai Math at Barawa Sagar (Distt. Jhansi) and Gadarmal temple at Badoh (Distt. Bidisha). Both have a rectangular sanctum and niche shrines on the main offsets as at Teli-Ka-Mandir, but unlike the later, their sanctum is *pancharatha* on plan and in elevation, roofed by a partly preserved massive *Sikhara*. Both have eloborately ornamented pillars and entrance door-frame of five bands, but while the Jarai Math is an unpretentious structure comprising only a sanctum and a vestibule, the Gadarmal temple adds to these a *maṇḍapa* with transepts and a porch endorsed by a high balustrade punctuated with projecting elephant heads.

RAJPUT ARCHITECTURE

G.S. GHURYE

Popular Prakashan, Bombay, 1968

Page 13-14

The temple of Hazarisvara is evidently like the beautiful temple at Burwa sagar (pl. 37) or the Jaina temple of Adinath at Khajuraho, a single-celled structure with a slightly projecting, and not a built-in, extreme portico.

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It should be particularly noted that the roof of the portico is of the same style as that of the built-in portico of the beautiful single-celled temple of *Chaturbhuj* at Burwa Sagar in Orcha territory and the frontal top of the *Teli ka Mandir* of Gwalior.

Page 28-29

The other place is Burwa Sagar in Orcha where there is standing an undated beautiful temple (pl. 37) which to judge from the lintel of the door of the built in porch, is quite clearly a Vishnu temple. Vishnu "on his mount eagle is sculptured in the centre with Brahma on his ram (?) to his right and Siva on his bull to his left. It is a beautiful temple with a gracefully topped sanctum and a small built in porch which is a compact part of the sanctum and forms its narrower projection. The top of the sanctum is a fine '*sikhara*' but of the porch of a different type of "low '*sikhara*' ". The latter resembles the front of the *Teli ka Mandir* of Gwalior. Another, i.e., a third, peculiarity of the temple which makes it approximate to the Mritanga Mahadev temple or the great Kandariya Mahadev temple at Khajuraho is that its plan is cruciform, two projecting but rather small bay balconies on two sides being visible in the reproduction (Griffin, pls. LXXX, LXXXI and LXXXII).

MASTERPIECES OF INDIAN TEMPLES

RUSTAM J. MEHTA

Taraporevala—Bombay, 1974

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Pl. 22 Jarimata (Jarai Math) Temple, Barwasagar Jhansi District, Uttar Pradesh. C. 8th-9th century A.D.

This temple belongs to the age of the Gurjara Pratiharas who ruled over a large area from Kanauj and thus their style of architecture spread to parts of northern India, the Panjab, as well as to Rajasthan and the central parts of the country. The sanctum is rectangular with niche-shrines on the wall offsets. It is topped by a massive Sikhara which is not in too good a state of preservation at present. The pillars are ornamental and there are five decorative bands on the door-frame. But all told this is an unpretentious shrine-panch-ratha in plan and elevation with only a sanctum and a vestibule.

THE ART OF KHAJURAHO

R. NATH

Abhinav Publications, New Delhi. 1980

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Plate CXXIX Mithunas, door-jambs, Vishnu Temple, Barwasagar, Gupta period, c. 4th century A.D.

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11. Barwasagar (Door-jambs of the Viṣṇu Temple.)	Brahmanical c. 400 (Plate CXXIX)

THE BRICK TEMPLE AT KHERAHAT

SRI MICHAEL D. WILLIS

(A research article published in मनीषा, मार्च 1980, Gwalior)

Page 7 foot note 1

"The Jaṛāye Maṭha at Barwasagar, a Devī temple, originally had a pair of *laṭina śikharas* over a rectangular *garbhagṛha* and as such is an unusual and probably experimental type."

UTTAR PRADESH DISTRICT GAZETTEERS–JHANSI

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The Government of Uttar Pradesh, Lucknow, 1965

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About three miles west of the town there is an old mound crowned with a tower (known as Jarah-ki-Math) which contains an image of Siva and Parvati. The eastern side of the tower is lavishly decorated with carving, hooded balconies being projected on the north and south. The lintel, bearing a beautifully carved ceiling, is supported at each of its eight angles by a massive stone shaft of the later Gupta. A fragmentary inscription of the same period is to be found on an image of Durga.

युग-युगों में उत्तर प्रदेश

—कृष्ण दत्त वाजपेयी

उ० प्र० राजकीय प्रकाशन, १९५१

पृष्ठ ४३

बरवासागर में चन्देल राजाओं के द्वारा वनवाई अनेक इमारतें हैं। यहाँ का सबसे प्रसिद्ध मन्दिर शिव का है, जिसकी कारीगरी उच्चकोटि की है। इसे स्थानीय लोग "जराय का मठ" कहते हैं। यह मन्दिर शिखर-शैली का है। मन्दिर की बाहरी दीवालों पर हिन्दू देवी-देवताओं की अनेक मूर्तियाँ, बेल बूटे तथा अन्य अलंकरण प्रदर्शित हैं। उत्तर प्रदेश में चन्देल वास्तुकला का यह मन्दिर एक बहुत अच्छा उदाहरण है।

Appendix II

EVOLUTION OF TEMPLE-ARCHITECTURE IN THE REGION

Bundelkhand underwent a healthy and verile period of temple building during the Guptā times as evidenced by the remains at Nachnā-Kuṭharā, Eraṇ, Deogarh, etc.[1] This spirit was continued in the succeeding centuries and many temples were erected in different places as attested by the scattered remains of numerous sculptures and architectural fragments of temples in the different parts of the region. The beautiful architectural members like door jamb, door sill and a door lintel found from a mound of Paṭhārī village (Jhānsī district) clearly indicate the once existing Pratīhāra temple. These[2] were of granite stone and the plasticity of the figures engraved on these parts suggests an early date of circa 8th cent. A.D.

Another sculpture[3] found from vicinity of Jhānsī is a fine example of Pratīhāra art. This is partially in the round and is supposed to have been installed in the sanctum of the shrine.

An important site of Pratīhāra temple-complex was Sīron Khurd (District Lalitpur).[4] At this place it appears that the temple construction activity was started as early as the 8th cent. A.D. and continued upto the 15th century. But unfortunately only the *adhiṣṭhānas* and a few remains have survived today. The epigraph[5] of Sīyaḍoṇi states the erection of shrines dedicated to various Brahmanical gods during the reign of Pratīhāra king Mahendra Pala with the help of generous donations of business class.

Some temples built in the Pratīhāra period have been renovated or almost rebuilt in later times. It is likely that some Guptā temples were also renovated in the Pratīhāra period. The example of the Jaina temple No. 15 of Deogarh may be cited.[6] It appears that it was origninally built in the time of the Guptās, almost contemporary with the *Daśāvatāra* temple, but it was extensively repaired during the time of the Pratīhāras. It has three cellas and enclosed porch. These are unusual features of the temple. The outer door-frame is richly carved with figures. The roof of the square central room from which access to the triple shrines is possible, is supported by four heavy pillars. The pavilion rises over the flat roof. It has some sculptures belonging to early

Pratīhāra period. Likewise the Jaina temple No. 12 was also originally a Guptā temple. This flat roofed shrine had a closed porch which is no more in existance. Its *garbhagṛha* has *pañcaratha* plan and surmounted by a lofty spire. Besides the provision of ambulation and a vestibule it has *ardhamaṇḍapa* and *mahāmaṇḍapa*. It was elaborately rebuilt in the time of Pratīhāra king Bhojadeva and again renovated during the reign of the Candellas.

From the beginning of early medieval period the form of a temple was evolved on the basis of the injunctions given in different *śilpaśāstras*. The Pratīhāras were most powerful rulers in the central India ruling from the 7th century A.D. onwards till the 9th century A.D. They were great lovers of art and they contributed a lot in architectural activities of this region. The surviving temples of that age are sacttered in different places. The important shrines are located at Naresar and Batesar (Dist. Murainā) Mahuā, Terhī and Inḍor (Dist. Shivapurī), Amarol and Gwālior Fort (Distt. Gwālior), Manḍakherā and Umarī (Distt. Tīkamgarh), Nachnā (Distt. Pannā), Badoh Paṭhārī and Gyāraspur (Distt. Vidiśā), Kuchadon and Deogarh (Distt. Lalitpur) and Barwā Sāgar (Distt. Jhānsi). The style developed under the patronage of the Pratīhāras has an individual character of its own. The temples constructed during the same period have certain common characteristics which may be enumerated as follows:

The main shrine in its elevation aspect has three principal divisions : the *pīṭha* (scole), the *manḍovara* (wall section) and *śikhara* (spire). The *pīṭha* is again divided into two portions : *jagatī pīṭha* and *prāsāda pīṭha*. The former is a part rising from the ground floor while the lower part of a temple is known as *prāsāda pīṭha*.

Some temples of this period like Guptā temples are erected on raised terrace and these can be approached by the flights of steps. The examples of such shrines are Caturmukhanātha temple, Nachnā, Sun temple Manḍakherā, Jain temple No. 12 Deogarh. Some temples have no *jagatī pīṭha* as the Jarāi temple at Barwā Sāgar. The *prāsādapītha* is consisted of various mouldings and bands of decoration of which each had a separate name and definite proportion according to the height of the temple. The *pītha paṭṭikās* were added to the structure to provide more elevation the *adhiṣṭhāna*.

The temples of early Pratīhāra period have only a sanctum and a vestibule. Subsequently *mukhamanḍapa* (small porch in the front) was added in the structure. Further elaboration is also seen in the later phase of Pratīhāra temples. The cella is *triratha*, *pañcaratha* and *saptaratha* in lay out. The temple faces mostly east, sometimes west and rarely the other direction.

The ornamentation of door-frames of these temples was a major contribution of the Pratīhāra style. Each jamb of door-way is composed of several parts numbering three, four, five, seven or nine. The *triśākhā* (three-jambed) and *pañcaśākhā* are generally found. The composition of *nāga śākhā* in these door-jambs was typical to this style. The entwining Nāgas (serpents) are shown in hybrid form mostly in adoration (*namskāramudrā*). There are Pratīhārīs, river goddesses (Gaṅgā-Yamunā) and other attendent figures occupying the lower part of jambs.

The lintel bears divine figures within *rathikā* and outside arranged in horizontal rows. These include Navagrahas and sometimes Brahmatrayī, Matṛkās, Aṣṭadi- kapālas etc. In the central part of *uttaraṅga* a projected *rathikā* technically known as *lalāṭabimba* depicts a prototype miniature figures of main image installed in the sanctum. Sometimes Garuḍa is seen depicted at this place. Here he is not shown as a vehicle of Viṣṇu but as a lord of snakes which are entwined in a rope (*nāgarajju*). The *udumbara* (door sill) is also richly carved with *maṅgalaghaṭas*, lion figures, *kīrtimukhas* etc.

The *maṇḍovara* (wall) of the early temples are not as richly carved as of later ones. *Devakoṣṭhas* or *gavākaṣa* temples are provided on main off sets. The *jaṅghā* is adorned with Aṣṭadikapāla figures on the *bhadras*. The *vedibandha* (podium) is marked with the figures of different gods and goddesses in *rathikās* surmounted with floral decorations. The *parikramā*-frame of the shrine also consists of *ghaṭapallava* pilasters, an elongated *udgama*, *kīrtimukha* masks and other beautiful designs. The *śikhara* comprises four to five *bhumis* marked by corner *amalakas*. In later temples *Bāla pañjara* were added to central shoot (*madhyalatā*) for enhancing the beauty of *ūrdhva vinyāsa*. The *śikhara* was decked with *Āmalaka*, *Kalaśa* and *Bījapūraka*.

The ceilings of the sanctum and the vestibule are *samatala* (flat-roofed) in earlier temples but later on *kṣiptivitāna* or *utkṣipta* type ceilings are adopted as found in Mālā Devī temple, Gyāraspur, Sun temple, Sisaī and Jarāi temple, Barwā Sāgar. For the design of these ceilings full-blown lotus motif was adopted in both the cases.

Several *pañcāyatana* types of temples (having sub-shrines on the plinth at the corners around the main shrine) were built during this period. The modest beginning of the experiment was made in the Guptā period and it was further evolved during the age of Pratīhāras.

Now it would be proper to deal with some important temples of Pratihāra period found in this region. One of the finest temples of the time of Mihir Bhoja (836-88 A.D.) is Telī Kā Mandira at Gwālior.[8] It has a rectangular plan and *sala* type of *śikhara*. This is adorned with beautiful *jālaka* and tall *udagama* patterns on outer walls. The door-frames of sanctum as well as of *ardha maṇḍapa* are richly carved with Pratīhārīs, river goddesses and other motifs.

The Caturbhuja temple[9] in Gwālior Fort also belongs to the same period. The main shrine is of *pañcaratha* lay out. This is a very important monolithic temple of North India comparable to Dharmanāth temple, Dhamnar (Distt. Mandsor) and Masrur temple, Kāngrā Valley. The whole temple has been cut out of rock. The *śikhara* seems to be renovated in later times.

The Śiva temple No. 1 (Fig. 48) at Mahuā (Distt. Shivapurī) is quite simple in architectural design and also in ornamentation. It stands on a high plinth. The cella is preceeded by a vestibule and a small *mukhamaṇḍapa* rested on two pillars. The doorframe is three-jambed and only right portion is extant on which Yamuna riding tortoise is visible. There is only one attendant along with her. The cella and *maṇḍapa* both have flat roof. Outer wall shows the simple corner niches depicting the figures of deities. These *rathikās* are surmounted by *caitya mukha* decorations. The inscription found in this shrine is helpful to date this temple to 7th century A.D.

Another temple (Fig. 49) at the same place[10] is also dedicated to Śiva almost contemporary to that of former. This temple stands on low terrace. The door-frame of the cella is embllished with the figures of *bhāravāhaka Yakṣas, Gandharvas* and *pramathas.* There is no depiction of amorous couples (*mithunas*). The *lalātabimba* shows the figure of Garuḍa. The *liṅgam* within *arghya* is enshrined in the cella which has a flat roof. Therē were beautiful *devakoṣṭhas* on three sides of which only North is extant. These are surmounted by the pattern of elephant figures arranged in a horizontal row. A broad recess seperates the wall from the spire. The pyramidal elevation tops the stunted *āmalaka*. The stone superstructure of the shrine has now crumbled. In spite of its bad state of preservation it is quite an imposing structure.

Another small temple at Mahuā belongs to 8th cent. A.D. This is locally known as *Mātā mandira* or Durgā *Mandira*. The door-jambs show river goddesses and *lalāṭabimba* depicts Garuḍārūḍha Viṣṇu. A life size image of Cāmuṇḍā is installed in the sanctum. The *parikramā* frame of the shrine carries aṣṭadikpālas and other deities.

Caturmukhanāth temple (Fig. 50) Nachnā (Distt. Pannā) was constructed in early Pratīhāra period. It is built on a raised platform. The shrine has a square sanctum and a tall spire. The door way of the *garbhagṛha* does not seem to be in original form. The depiction of *vyālas* at the outer entrance on either side is marvellous. A stout stone lattice is to be found on each side which is surmounted by sculptures in niches. The colossal image of Caturmukha *Liṅgam* is installed in the cella. The roof of the sanctum is flat (*samatala*).

Kuraiyābīra temple (Fig. 51) is situated near the village Kuchadon (Distt. Lalitpur) in the dense jungle not far from Deogarh. This temple faces east.

There is a small porch in front of the sanctum. This shrine has double storey as seen in the Parvatī temple at Nachnā. The upper compartment has *gavākṣas* on three sides. It has a unique architectural design, in elevation, though not unknown to Indian temple architecture. It has a well-preserved, fine but stunted *sikhara*.

The temples at Terhī (Dist. Shivpurī) are more elaborate in ornamentation. Both have porches. Śiva temple of Terhī (Fig. 52) has a beautifully carved *dwāra*. The *sikhara* is capped by an *āmalaka*. The plan of the sanctum is *pañcaratha* and is followed by a porch in front. The figures have been shown on the off sets of the walls. The recesses of the *jaṅghā* are also decorated with tall thin pediments. The sanctum and porch both have flat roof depicting the motif of full blown lotus. The door-jambs have *pañcaśākhā* including *nāgaśākhā* and *mithun śākhā*. The shrine faces to west. There is no *jagatī pīth* or plateform. The other temple is dedicated to Devī. It has a beautiful *toraṇa*.

Another Sun temple (Fig. 53) at Umarī in the Tīkamgarh district of Madhya Pradesh is worth considering from the architectural point of view. It is well proportioned temple built in the early ninth cent. A.D. Above the sanctum superstructure has been raised which culminated in a high curvilinear *śikhara*. The sanctum and the vestibule are followed by a portico resting on pillars and pilasters. The door-frame is richly ornamented. The mouldings of the shrine are simple and plain. The *jaṅghā* part of the temple is decked with divine figures and other decorative motifs. The *devakoṣṭhas* are provided to receive the deities on all three sides.

An example of well-preserved Pratīhāra temple[12] is to be found at Manḍkherā (District Tīkamgarh). The temple (Fig. 54) has a square *pañcaratha* sanctum with a simple porch attached to it. It stands on a raised platform. The doorway is beautifully carved with fine *śākhās*. Pratīhāras, Gaṅgā and Yamunā have been sculptured at the bottom of door-jambs. The lintel shows Sūrya in the *lalāṭabimba* and Navagrhas, Saptamātṛkās and other figures on the sides. The *jaṅghā* part of the temple is well executed with figures of Dikpālas, Devīs, Gaṇeśa and other divine figures. *Devakoṣṭaos* have been provided on all three sides of the wall and they are decked with Sūrya images. The shrine is dedicated to the Sun god and life size image of Sūrya is installed in the *garbhagṛha*. It belongs to the 9th cent. A.D.

Some temples belonging to the late Pratihāra phase have been reported at different places. The temple at Runwaso belonging to Jaina patheon has a square *garbhagṛha* with small porch. It was badly renovated. Viṣṇu temple at Markherā near the village Nanyor is in very bad condition. Of the remains, only exquisitely carved *pañca śākhā* door-frame is standing.[13] Likewise only a door frame at Sīron Khurd remains out of other parts of the temple which can be assigned to late Pratīhāra period. This doorway is locally known as *dhobī Ki paur.*[14] Some temples of this period were constructed in the vicinity of village Thubon near Chanderī (Distt. Gunā). But these are in a bad state of preservation.

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3. *Ibid*, Accn. No. 80.58, *Ibid*, p. 49 fig. 17.
4. त्रिवेदी, एस०डी०, पुरातात्विक स्थल, सीरोनखुर्द संग्रहालय पुरातत्व पत्रिका, उ० प्र०, अंक 25 पृ० 57-62.
5. E.I. Vol. I, pp. 162-179.
6. Bruhn, Claus, *The Jina Images of Deogarh*, p. 40, fig. 155.
7. जैन, भागचन्द, देवगढ़ की जैनकला, पृ 54.
8. Soundara Rajan, K.V., *Indian Temple Styles*, p. 56, 155.
9. *Ibid*, p. 154-155.
10. Krishna Deva, *Temples of North India*, p. 22.
11. ASIR (Cunningham), Vol. XXI, pt. I and II pp. 98-99.
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13. Trivedi, C.B., Late Pratīhāra Temples from Bundelkhand, *Madhu*, pp. 195-198.
14. Joshi, E.B., Uttar Pradesh District Gazetteers, *Jhānsī*, p. 362.

A NOTE ON GODDESS JARĀ

It has been stated that Hārītī was the goddess of Rājagṛiha. Not only the Buddhist but also the Brāhmaṇas accepted this particular goddess as the guardian deity of children. When Kṛishṇa proposed to Yudhishṭhira that Jarāsandha should be slain prior to his sacrifice, Yudhishṭhirā enquired as to who Jarāsandha was? Kṛishṇa replied, "There was a king named Bṛihadratha in the Magadha country. He married with the two daughters of the king of Kāśi but had no son. Then the sage Chaṇda Kauśika presented him a fruit. The king gave it to his two queens and each shared half of it. At proper time they produced a foetus divided into two portions and belonged to a single babe. The two sisters became quite frightened and then the attendant nurses cast away the two undeveloped masses of tissues on the cross road outside the palace. Then a female demon named Jarā joined the two lumps together and formed them in a living babe. Hearing this the king came there to claim the child. The ogress appeared before the king in human form and said that she did not want to stay in the kingdom of a king who was so greedy for a son. Therefore the king should take charge of the babe in order to nurse it. The king became pleased with her words and enquired as to who she was having such miraculous power. He further said, "You have given me this son and therefore you seem to be a goddess (*Devatā*)." Then she replied, "O king, I am a demoness named Jarā. I assume different forms as I wish. I stayed for a long time in your house with happiness and therefore I was keen to do some good to you in turn. That opportunity came to me."

Reciting this story Kṛishṇa said that the ogress after speaking thus to the king disappeared and the latter returned with the child to his palace. The king issued an order to all the people of Magadha to celebrate a festival in honour of the goddess Jarā (Sabhāparva, Chs. 16-17). In some stanzas of this story which have been relegated to the footnote in the Poona Critical Edition the information is given that the female demon named Jarā was a household goddess of Rājagṛiha (*Gṛiha Devī*) and her figure was painted on the walls of royal palace in which her numerous children were also depicted with her.[1] In this story all the elements of the cult of a folk goddess (*Loka devī*) may be traced.

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[1] *Mahābhārata*, Sabhāparva, Poona, edn., p. 94.

Rājagṛiha was surrounded on all sides by the settlement of Austric population. Probably some female Rākshasī was worshipped by them with offerings of blood and flesh and her name was Jarā. The goddess Jātahāriṇī who was of malevolent nature and the destroyer of children was an elevation of Jarā in Buddhist tradition. It appears that the story connected in folklore tradition with the mother-goddess Ahoyī (literally, 'she who is opposed to the manifestation of life') whose worship prevails in many parts of Uttar Pradesh and who is painted on the walls of homes by women folk for worship on the 7th dark day of the month of Kārttika, was originally connected with Jarā or Jātahāriṇī who was a Rākshasī or Yakshī. It may be noted that Dīpāvalī, the festival celebrated on the 15th day of the dark half of Kārttika is considered to be the biggest festival of the Yakshas during the year and the figure of Ahoyī painted on the walls is also offered worship on that night. It is significant both Jarā or Jātahāriṇī and Ahoyī were depicted on the walls in each home. The folk tale recited on the Ahoyī day mentions that a certain woman has seven children who were devoured by the Rākshasī Ahoyī subsequently when she was worshipped she became appeased and restored the lives of those seven sons.[1]

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[1] A verbatum note taken from the book entitled "*Ancient Indian Folk Cults*" by Prof. Vasudeva S. Agrawala, Varanasi, 1970 pp. 85-86.

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Glossary

Abhayamudrā	gesture made with raised right hand, palm turned towards the viewer, denoting protection.
Abhiṣaka-jala	water used in sprinkling or dripping over an idol.
Adhiṣṭhāna	the basement or the lowest member of a building.
Adhovastra	lower garment.
Airāvata	the mount of Indra.
Akṣamālā	rosary of beads.
Āmalaka	ribbed disc in shape like the *āmalā* fruit placed above the top of spire.
Aṅgada	armlet.
Antarāla	the intermediate space, vestibule.
Ardhaparyaṅkāsana	a sitting posture, to sit with one leg crossed on the seat, the other one hanging down.
Atibhaṅga	pose, in which the idol is bent in more than two or three places.
Avatāra	an incarnation.
Avayaṅga	a kind of girdle, worn by Sūrya.
Āyudha	weapon or other article held by a deity.
Āyudhapuruṣa	the personification of emblams in an anthropomorphic form.
Bandhanas	a division or group of mouldings in the wall surface.
Bhadrapīṭha	the pedestal of an image.
Bhāra	a support, a beam.
Bhāravāhaka	the load bearer.
Brahmatrayī	the Brahmanical triad-Brahmā, Viṣṇu and Maheśa (Śiva).
Caitya	Originally a tumulus but subsequently a sanctury of any kind.
Cakra	discus, one of the Viṣṇu's emblems.
Camara	flywhisk.
Carma	shield.
Caṣaka	a wine pot.
Daśāvatāras	ten incarnations of Viṣṇu viz. Matsya, Kūrma, Varāha, Nṛsimha, Vāmana, Paraśurāma, Rāma, Balarāma or Kṛṣṇa, Buddha and Kalkin.
Deva Koṣṭha	niche-shrines sheltering an image.
Devakulikās	subsidiary shrines.
Deva śākhā	the door post depicting divine figures.
Dhammilla	the braided and ornamented hair of a women tied round the head and intermixed with flowers, pearls etc.

Dhanapātra	a vessel of wealth.
Deharī	the threshold of a door.
Dikpālas	divine guardians of eight directions.
Dholaka	a small drum.
Dhotī	the lower garment.
Dravida	a style of architecture.
Dwāra	a door, a gate.
Dwāra-śākhā	the door jamb.
Dwibhaṅga	standing posture with two side-bends in the body.

Ekāvalī	a neck ornament with single beaded chain.

Gaṇa	an attending male, generally associated with Śiva or Devī.
Gandharva śākhā	a door post depicting celestial musicians.
Garbhagṛha	the sanctuary of a temple.
Garuḍa	vehicle of Viṣṇu, a mythical bird.
Ghaṭa	a vessel, pot.
Ghaṭapallava	the vase and foliage motif.
Grāsamukha	a grotesque mask used in ornamentation.
Grāsapaṭṭī	a moulding in the basement of a temple decorated with chain of the *kirtimukhas*.

Hāra	necklace.

Jāḍyakumbha	inverted cyma recta.
Jagatī	a moulding of the base.
Jālaka	screen pattern of ornamentation.
Janapada	district.
Jaṅghā	applies to the middle of the temple wall.
Jānghiā	short breaches reaching upto the knees.
Jaṭāmukuṭa	crown composed of locks of hair.
Jhāñjha	cymbal.
Jūḍā	a knotted hair with protuberance at the back.

Kamaṇḍalu	an oblong water vessel with a handle and a spout.
Kapāla	bowl made of human scull.
Kalaśa	a pitcher, a finial.
Karṇka	knife-edged astragal.
Karṇa-Kūṭa	the side niches.
Karṇaprāsāda	corner-shrine.
Khadga	long or short sword.
Khaṭvāṅga	curious sort of club made of the bone of the forearm or the leg, to the end of which a human-skull is inserted through it.
Kinnaras	heavenly musicians with human faces and the body of birds or animals.
Kīrtimukha	an ornamental mask.
Kṣiptivitāna	a sort of ceiling of a temple wherein the designs are cut-in in an integrated mode.

Lalāṭa	applies for upper part of a temple.
Lalāṭabimba	the image carved in the central niche of lintel of doorframe of the shrine.
Lāñchanas	symbols.
Langoṭī	a strip cloth to cover the private parts.
Liṅga	symbol of Śiva in the form of phallus.
Liṅgārcana	the worship of *liṅga*.
Maḍiyā	folk-word for a temple.
Makara	aquatic animal, crocodile.
Mahiṣa	buffalo.
Maṇḍapa	a pavilion or pillared hall.
Maṇḍira	a temple.
Maṇḍovara	central space on the outer walls of a temple.
Maṅgalaghaṭa	an auspicious pot.
Maṭha	a temple.
Mātṛkā	divine mother.
Manjīrā	small cymbals.
Makhalā	a girdle.
Meṣa	ram.
Mithuna	amorous couples.
Mithuna śākhā	a door jamb bearing loving couples.
Mṛdaṅga	drum.
Mukha maṇḍapa	the pavilion in front of a temple.
Muktālobhī hansa	a tempted swan swallowing drops of water looking like pearls.
Mukuṭa	a crown.
Muṇḍamālā	skull-garland.
Muṇḍa	the head.
Muṇḍana	the tonsure ceremony of a boy, one of the Hindu *sanskāras*.
Nāga	mythical snake divinities.
Nāgapuruṣa	personification of *nāga* figure.
Nāgara	style of temple architecture.
Nāga śākhā	a door jamb bearing a pattern of entwining snake divinities.
Nāga yajñopavīta	a sacred thread consisting of the snake.
Nāgarajju	a rope made of *nāga* figures.
Nakulaka	purse shaped like mangoose.
Nandi	the mount of Śiva.
Nāsikā	representing small dormer windows, owing to their peculiar projection forward, these are known as such.
Navagṛhas	nine planets, represented usually on the lintel of the front door of a temple.
Nāyikā	damsel.
Nirādhāra	temples lacking a perambulatory.
Pañcśākhā	five jambed.
Padma	a lotus.
Pañcāyatana	a temple in which four shrines are grouped symmetrically around the main shrine.

Parikramā	circumambulation
Pāśa	noose.
Patraballarī	the foliated scroll.
Patralatā śākhā	a part of door jamb showing a leaf like ornamentation.
Paḍyā	door jamb.
Piṇḍikā	the pedestal of an image.
Pīṭha	plinth.
Prabhāmaṇḍala	an aureole or halo.
Pradakṣiṇā	a circumambulating path round a temple.
Prāggrīva	distylar portal.
Prākāra	an enclosure.
Pramatha	the dwarfish figure.
Praṇāla	the drip or channel like part of the pedestal of the image.
Puruṣa	personification; the philosphical meaning of a temple is conceived as *Puruṣa*.

Rājalīlāsana	sitting posture like ardhaparyanka.
Rākṣasa	a demon.
Rathikā	framed niche.
Rathikā bimba	figure carved in a niche.

Sādhu	an ascetic.
Samapāda sthānaka	a pose in which the figure standing firmly on both legs without any tilt.
Sāndhāra	temples having an ambulatory around the inner sanctum.
Śaṅkha	the conch.
Samskāra	a ceremony.
Sapatnīka	along with consort.
Śārdūla	an art motif consisting of mythical animal, resembling a lion.
Sārī	lower garment of a female.
Śikhara	a spire.
Simha	a lion.
Simha-śārdūla	an art motif.
Stambha	a pillar, a post.
Stambha śākhā	a branch of the door-post showing a column like decoration.
Sthānakamudrā	standing pose.
Sthānakamūrtis	images in standing posture.
Stūpa	bubble-shaped funerary monument.
Śukanāsikā	the part of the finial looking like the parrot's nose.
Śūla	a lance.

Toraṇa	arched gateway.
Tribhaṅga	a standing pose in which the body has three side way bends.
Triśūla	a trident.
Triśākhā	three-jambed.

Udaya	pediment.
Udagama	a point of emergence.
Udarabandha	stomuch band.

Udumbara	doorsill.
Ūrdhavachanda	elevation of a temple.
Urumāla	pearl strings coming down to the thighs.
Uttaraṅga	the lintel of the door frame.
Uttarīya	upper garment.
Vāhana	a mount of deity.
Vajra	thunderbolt, weapon of Indra.
Valaya	wrist-ornament, bangles.
Vanamālā	long garland of flowers.
Vesara	a style of architecture.
Vidyādhara	celestial nymph.
Vigraha	an image.
Vihāra	a Buddhist or Jaina monastery.
Yajñopavīta	sacred thread.

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Explanations to Illustrations

Note : All line drawings and photo-figures numbering 1 to 47 pertain to the *Jarāi* temple, Barwā Sāgar, District Jhānsī datable to c. mid-9th cent. A.D. The sculptures are of buff sandstone.

Line drawings

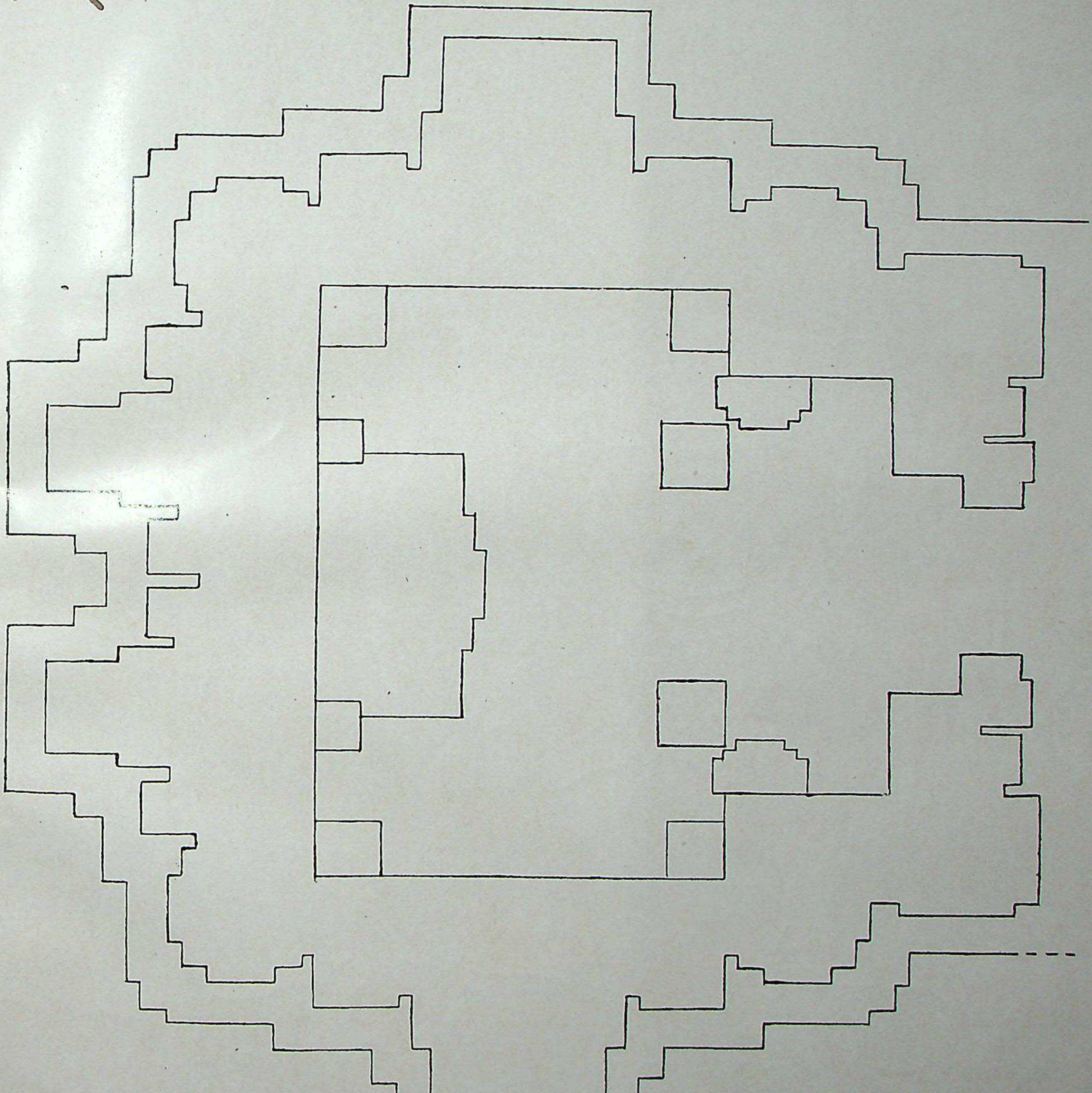
1. Ground plan of the *Jarāi* temple.
2. Lower garments of men as depicted in the sculptures.
3. Lower garments of female figures.
4. Ornaments worn by male figures.
5. Ornaments worn by female figures.
6. Hair-do of women.
7. Variety of hand bags/purses in the hands of women.

Photographs

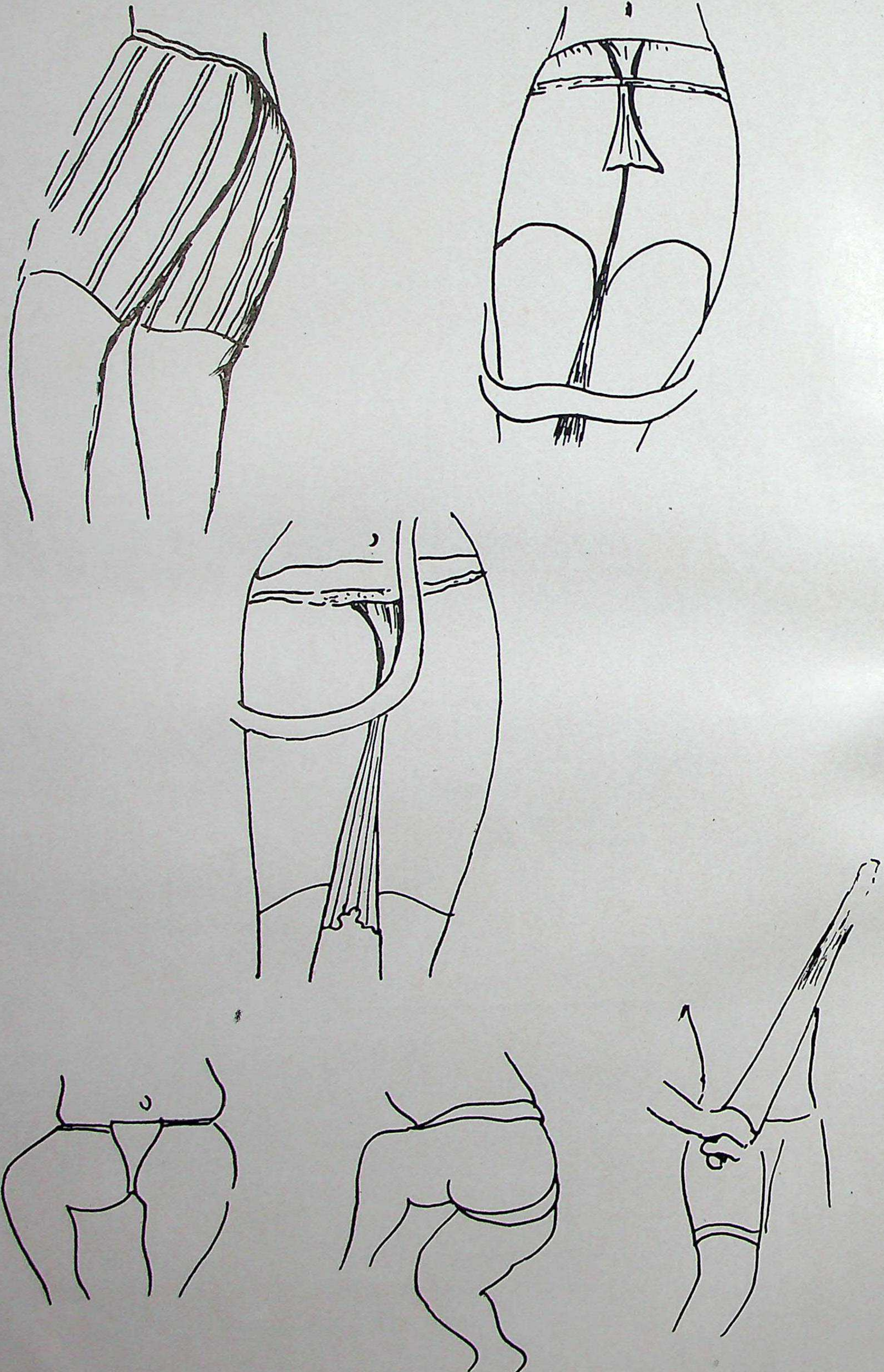
1. Full view of the temple from south-east.
2. Side view of the temple from north-east.
3. General view of the temple from east.
4. Front side with profusely carved door-frame depicting a galaxy of gods and goddesses on *dwāraśākhās and toraṇas.*
5. Details of panels above door-frame showing aṣṭadikpālas, Brahmanical trinity, Nava-grahas, Matṛkās and Devī within the *lalāṭabimba.*
6. Part of a *dwāraśākhā* showing Pratīhārī, Śiva, Yamunā and other figures.
7. Part of left side door-jamb depicting Śiva, Pratīhārī, Padma Puruṣa and attendents. The branches of a lotus stalk emanating from the bottom is surmounted by a dancing party with a frog on top. In the corner celestial figures are seen hovering in the air.
8. Details of beautifully carved *stambhas and rūpaśākhās* to the left of sanctum entrance.
9. *Kṣiptivitāna* type of ceiling of sanctum, shaped like a full blown lotus.
10. Details of *jālaka* pattern and other wall decorations in the *maṇḍovara.*
11. Details of plain *prasādā piṭha* and *jaṅghā* of the temple adorned with secular and religious figures.
12. Projecting bay balcony (*devakoṣṭha*) on the south.
13. Devi within *rathikā* above the door-frame of sanctum entrance.
14. Vārāhī, one of the seven mother goddesses shown in a *rathikā* on the right to the *caitya* window, east side.
15. Four armed Durgā slaying Mahiṣāsura shown in a *rathikā* left to the *caitya* window, east side.

16. Close up of the figure in a niche of sanctum door-frame; devotees performing *liṅgārcana* are offering garlands. In the background of the *liṅga* the bust of anthropomorphic form of Śiva is visible, on the left door-frame.
17. Two *kinnaras* in hybrid form of a man and animal standing face to face and holding a long lotus stalk. Above these emaciated *yogīs* seem to be busy in a discourse. Door sill of main shrine.
18. Indra—most popular deity of Vedic pantheon but reduced to the rank of a *dikpāla* in the early medieval period; incharge of eastern direction, south-east side.
19. Agni-guardian of south-east, aurel of flames visible.
20. Man-lion incarnation of Viṣṇu fighting *asuras* fiercely and tearing the abdomen of Hiraṇyakaśipu. Out of the columns Śankha puruṣa (personified conch) and Gadā puruṣa (personified club) are depicted, south side.
21. Lakṣmī-Nārāyaṇa in embracing pose with Garuḍa. Outside of the pillars of *rathikā* Śankha puruṣa and Cakra puruṣa have been sculpted, north side.
22. Mother and child, south side.
23. A lady taking something from a bowl held by a dwarf, south side.
24. A beautiful *alasakanyā* decked with fine *sārī* and other ornaments is teasing a dwarf, south-west side.
25. A lady is playing with a child sitting on her lap. Another child is sitting near her feet, west side.
26. A mother with her child on her lap, north side.
27. *Sadyasnātā nāyikā* standing cross-legged in the act of discarding her garments with her left hand and with her right squeezing her hair. A swan is gulping drops of water thinking the water drops are pearls, south-west side.
28. *Nāyikā* standing cross-legged holding a flower, south-west side.
29. Amourous couple indulging in *adharapāna*, door-frame.
30. A lady in the act of disrobing herself to show her feminine beauty, north side.
31. Tripāda (three-legged) and Trimukha (three-faced) god, probably Śiva with his mount Nandī, west side.
32. Sūrya clad in the northern dress (*udīcya veśa*) in a chariot drawn by seven horses, west side.
33. Varuṇa, guardian deity of the west. He is holding the noose in his left hand and his mount crocodile is seen near his feet, west side.
34. Vāyu, the guardign deity of north-west with his mount on his left, north-west side.
35. Harihara, a syncretic image of Śiva and Viṣṇu in one form. Nandī on the right and Garuḍa on the left are seen, west side.
36. Durgā slaying demon Mahiṣāsura. Inside the sub-shrine on the south-west corner.
37. In the interior niche of outer wall of the temple two *gaṇas* standing back to back are looking their faces into a mirror.
38. A beautifully sculptured lion on a door sill of subsidiary shrine situated in the south-west corner.
39. General view of corner shrine (*karṇa prāsāda*), south-west side.
40. Corner shrine on the north-west.
41. A beautiful pillar discovered in the course of beautification process of the temple seems to be a part of a sub-shrine. It is fitted in the gateway to the subsidiary shrine on the north-west.
42. Detail of the above pillar showing Vidyādhara-couples in a vertical chain.
43. Lower part of the pillar showing a river goddess holding a pot with attendents and a figure of Śiva at the left.

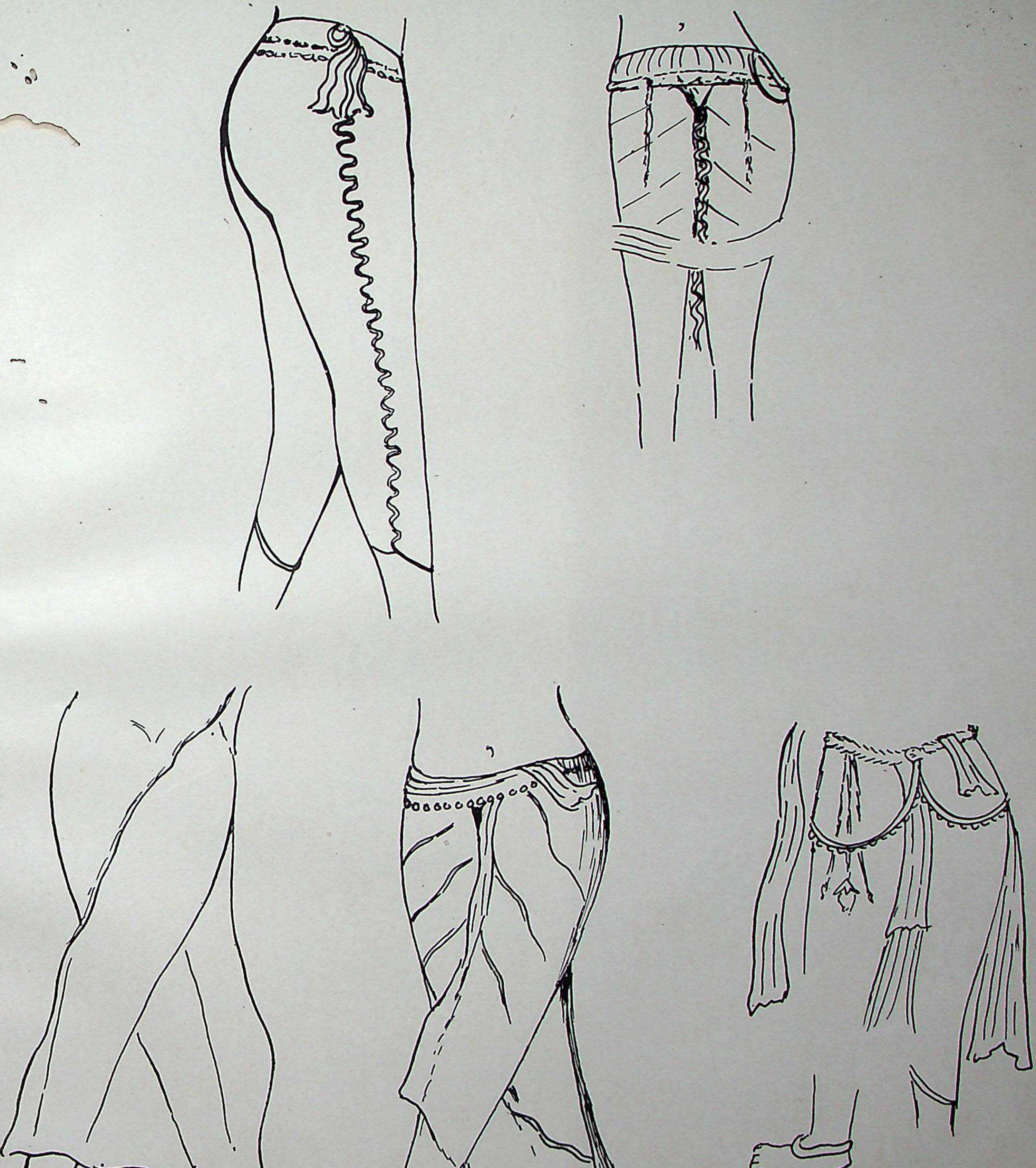
44. A lady holding a beautiful purse seems to compromise with a male.
45. A man persuading a lady by touching her chin. She is keeping her right hand on her bosom.
46. Amourous couple.
47. A yawning lady standing with dwarf figures. Right is a male while the left one is female, both carry purses.
48. Mahuā (Shivpurī, M.P.), Śiva temple No. 1, General view from south, Inscribed c. 7th century A.D.
49. Mahuā (Shivpurī, M.P.), Śiva temple No. 2, General view from south-east. End of 7th century A.D. Red Sandstone.
50. Nachnā-Kuṭharā (District Pannā, M.P.), Caturmukhanātha temple, General view, 7th century A.D. Sandstone.
51. Kuchadon (Lalitpur, U.P.) *Kuraiyābīra* temple, General view from east, c. early 8th century A.D., Sandstone.
52. Terhī (District Shivpurī, M.P.), Śiva temple, General view from south-east, c. 9th century, A.D., Sandstone.
53. Umarī (District Tikamgarh, M.P.), Sūrya temple, General view from east c. last half of the 9th century A.D., Sandstone.
54. Manḍakherā (District Tikamgarh, M.P.) Sūrya temple, General view from south-east, c. 9th cent. A.D., Sandstone.



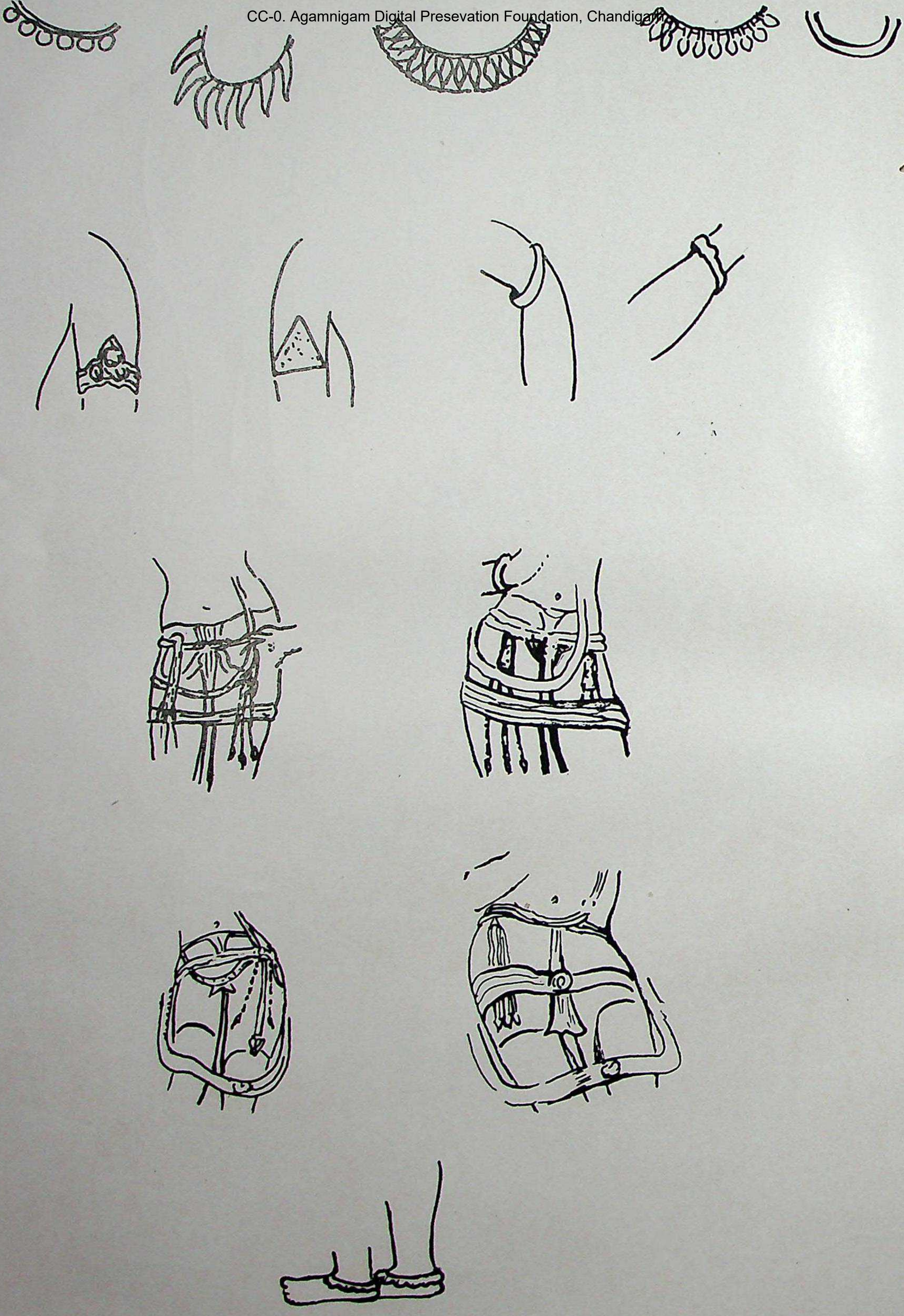
1. Ground Plan of Barwa Sagar temple (Jarai Ka Matha)



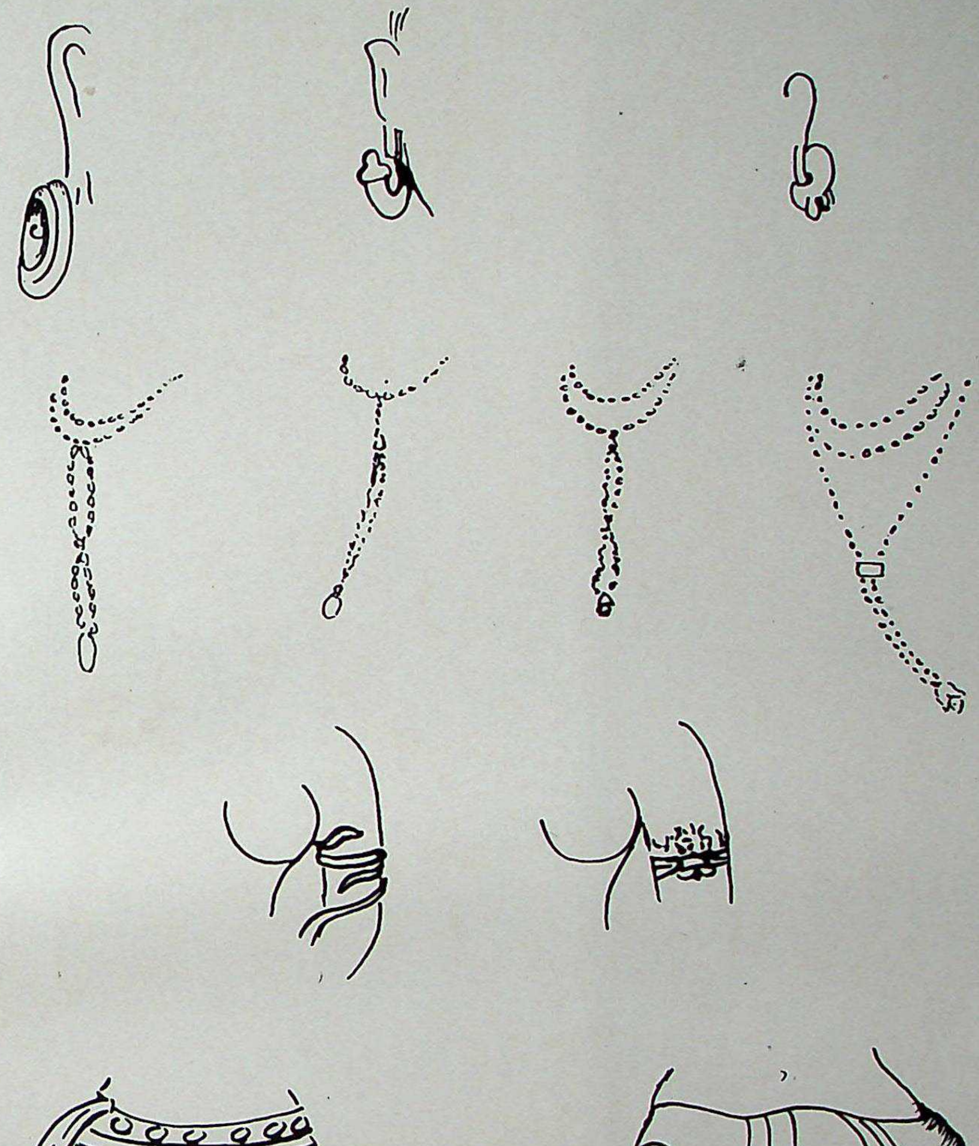
2. Lower garments (Male)



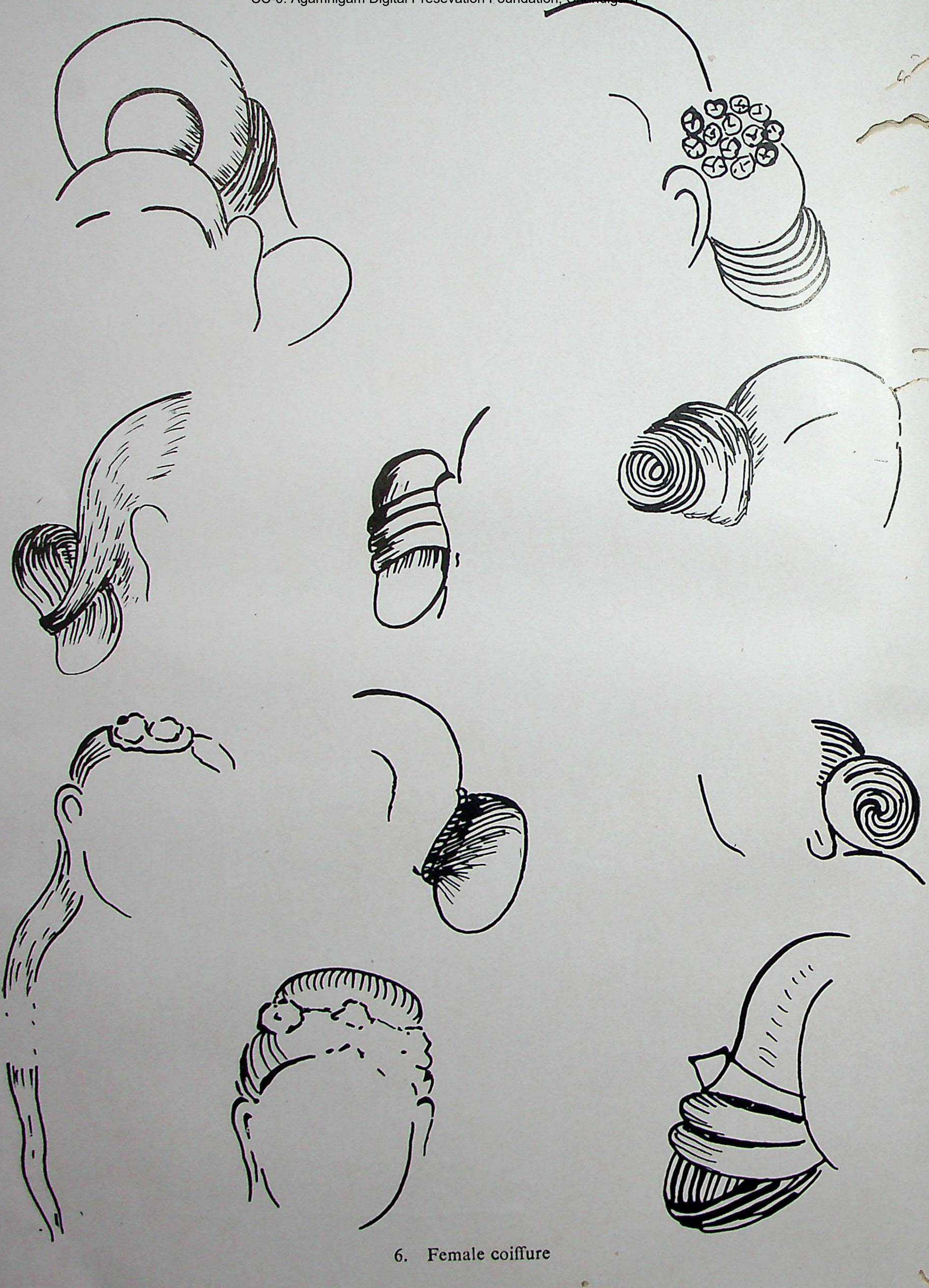
3. Lower garments (Female)



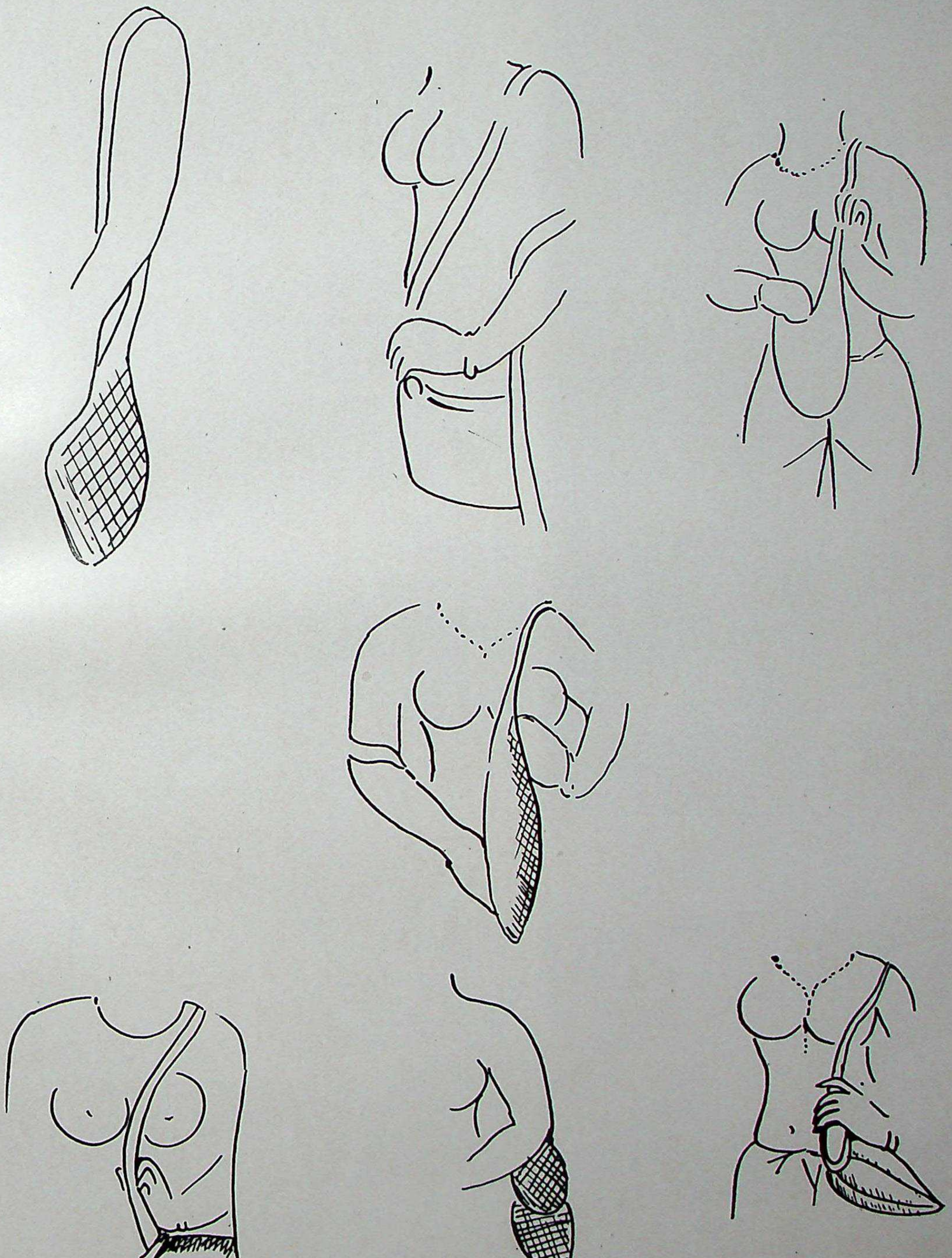
4. Male ornaments



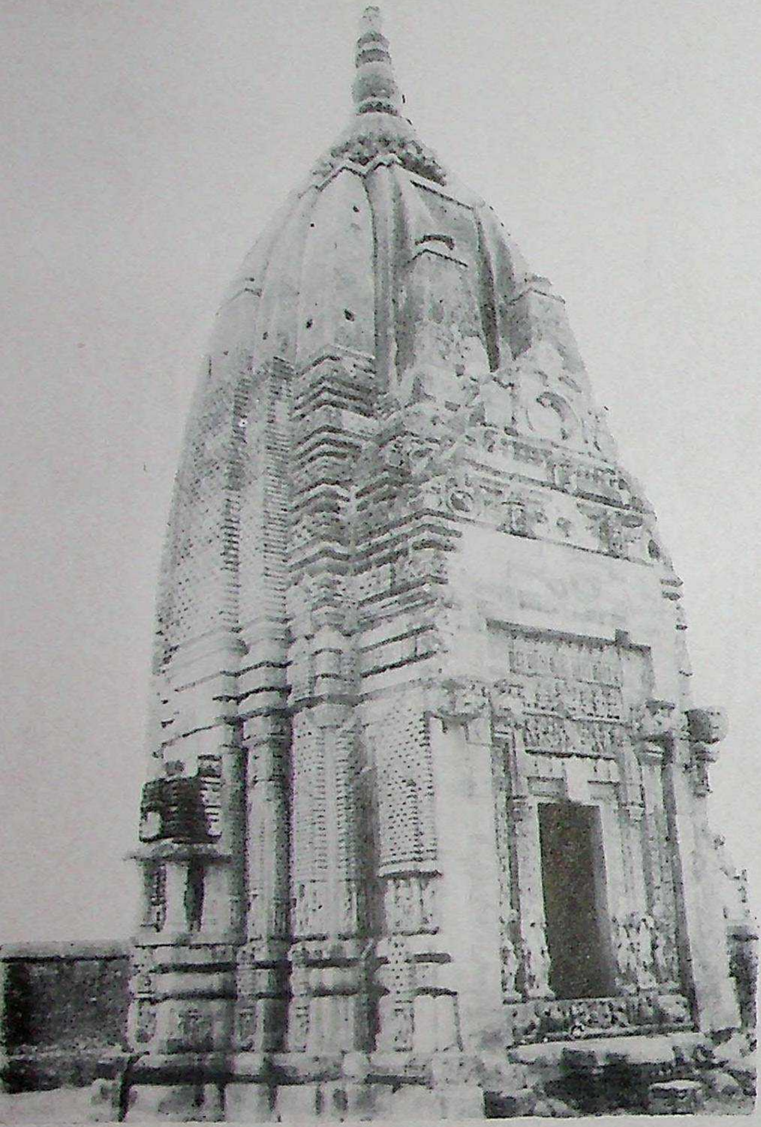
5. Female ornaments



6. Female coiffure

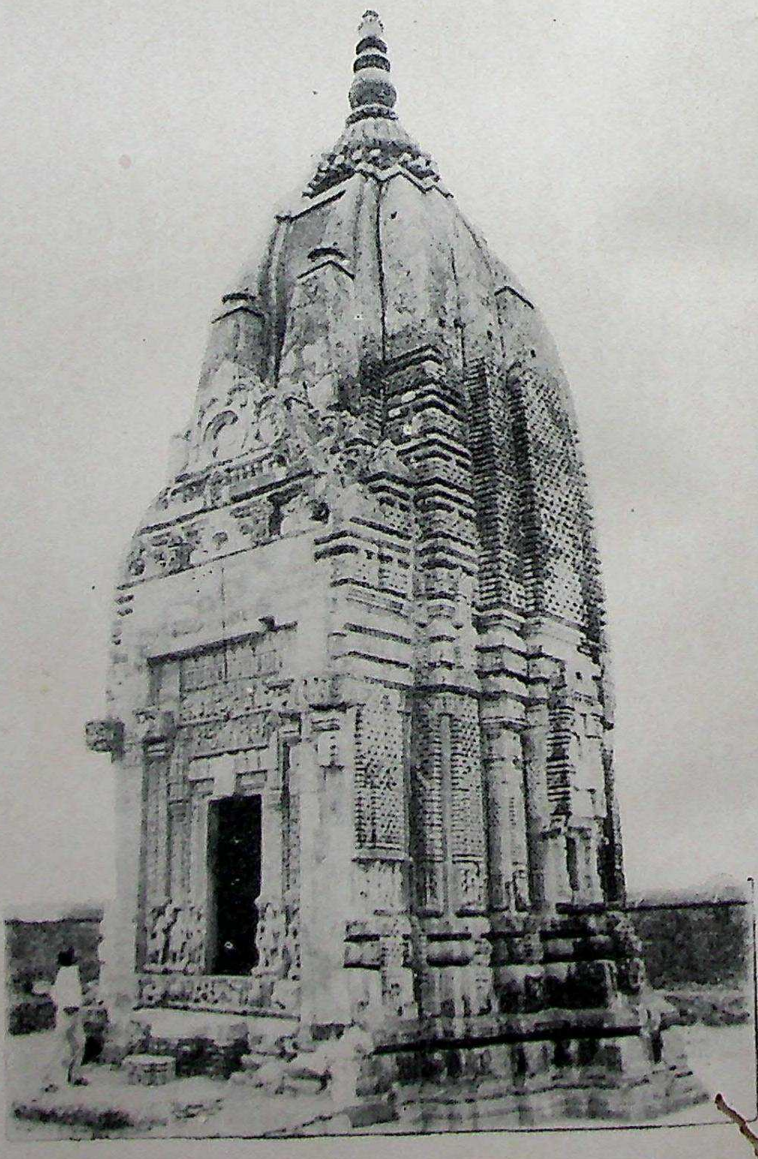


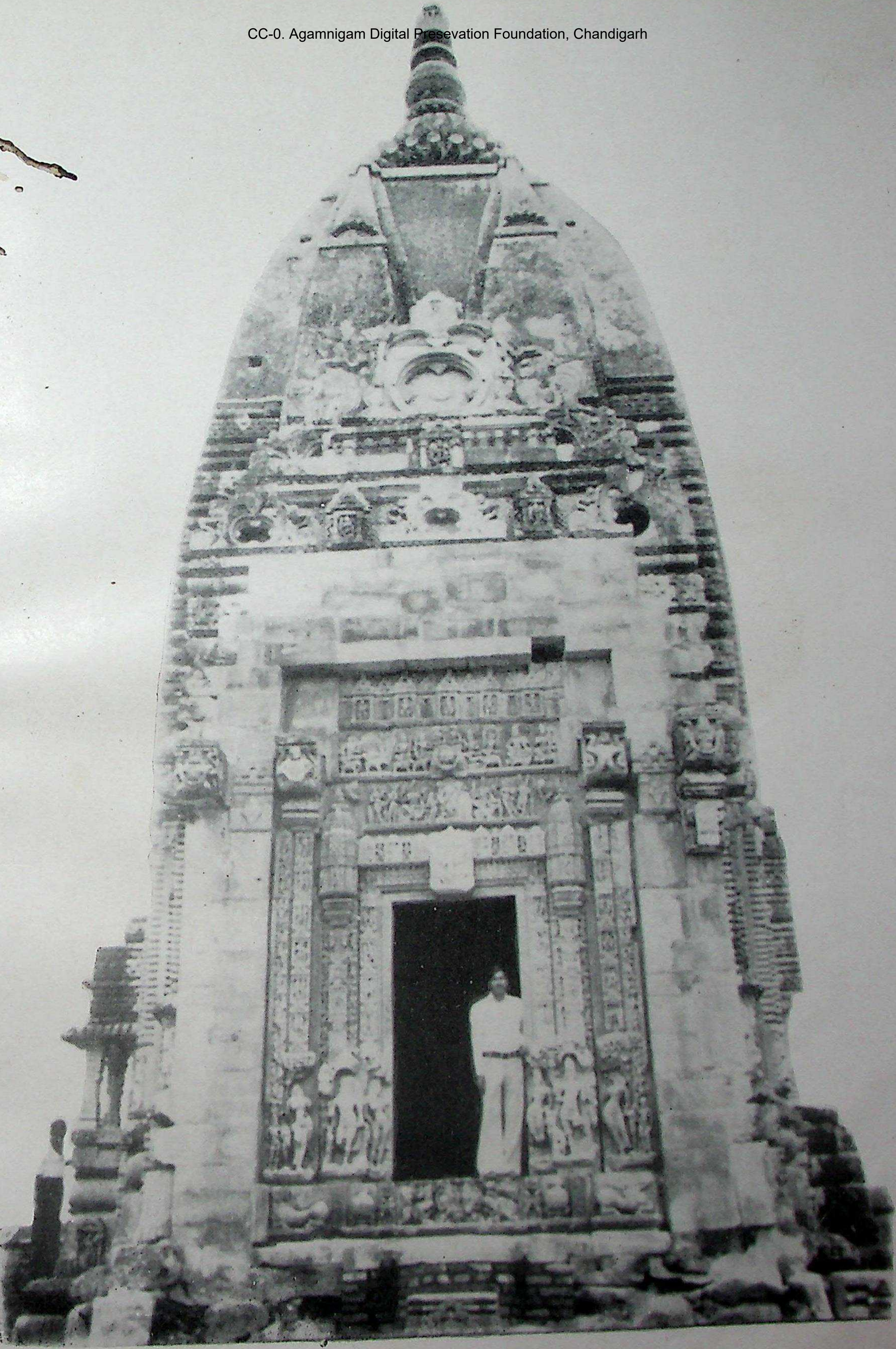
7. Different Purses held by women

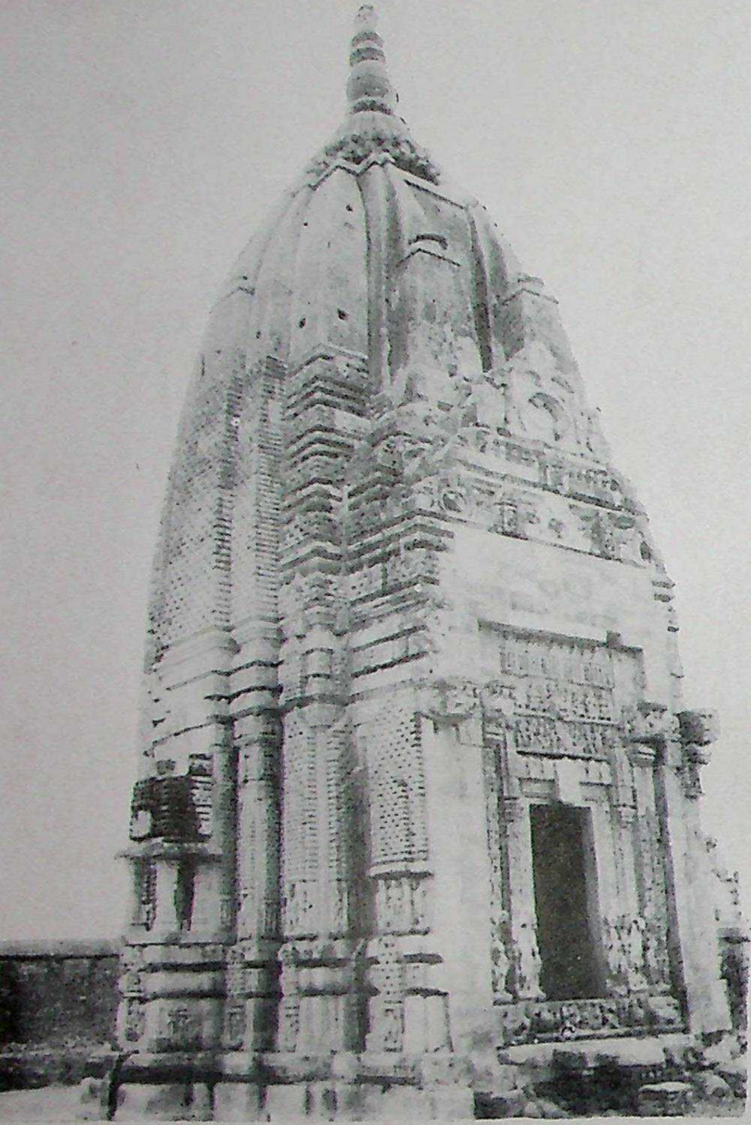


1. South view of the temple

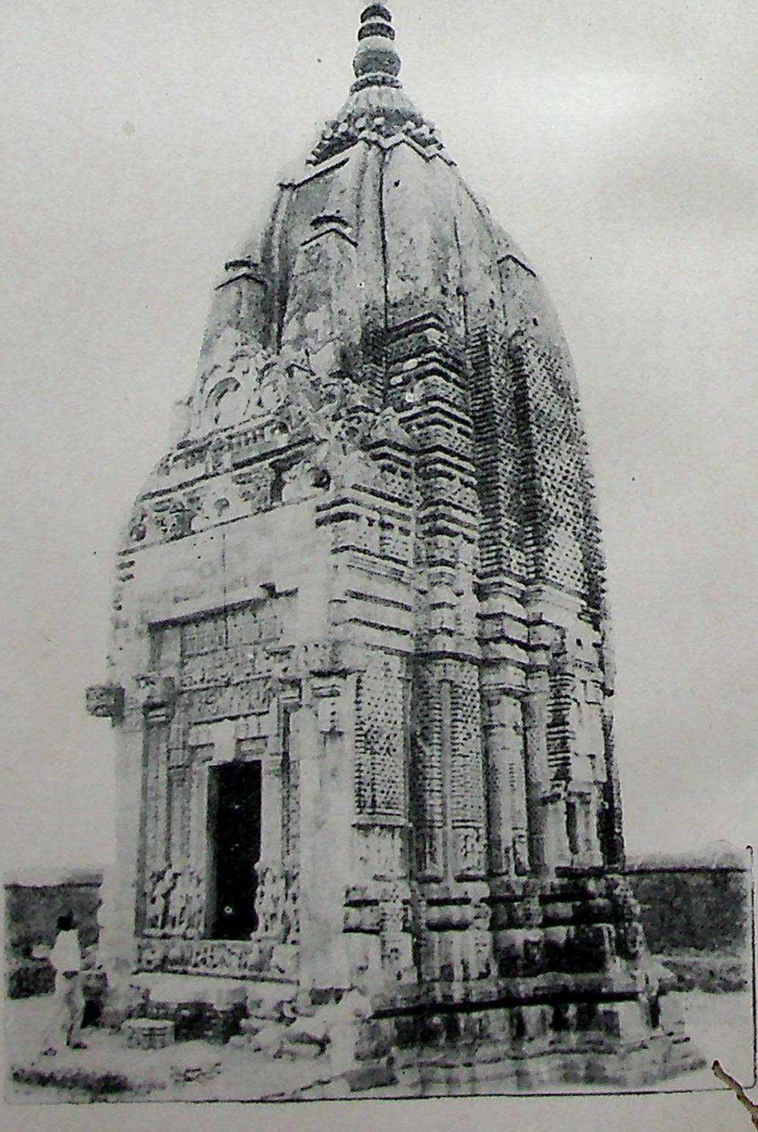
2. North view of the temple



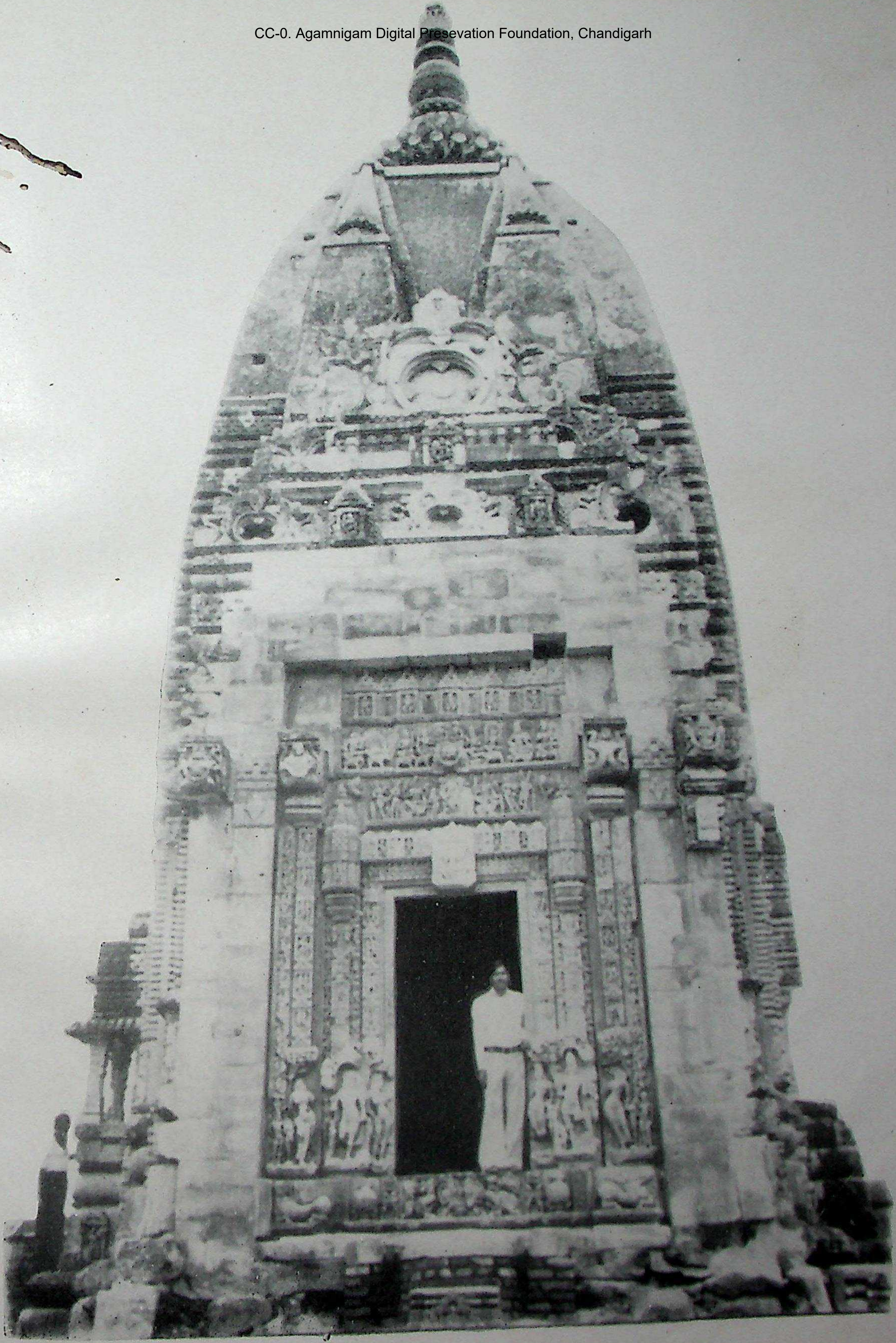




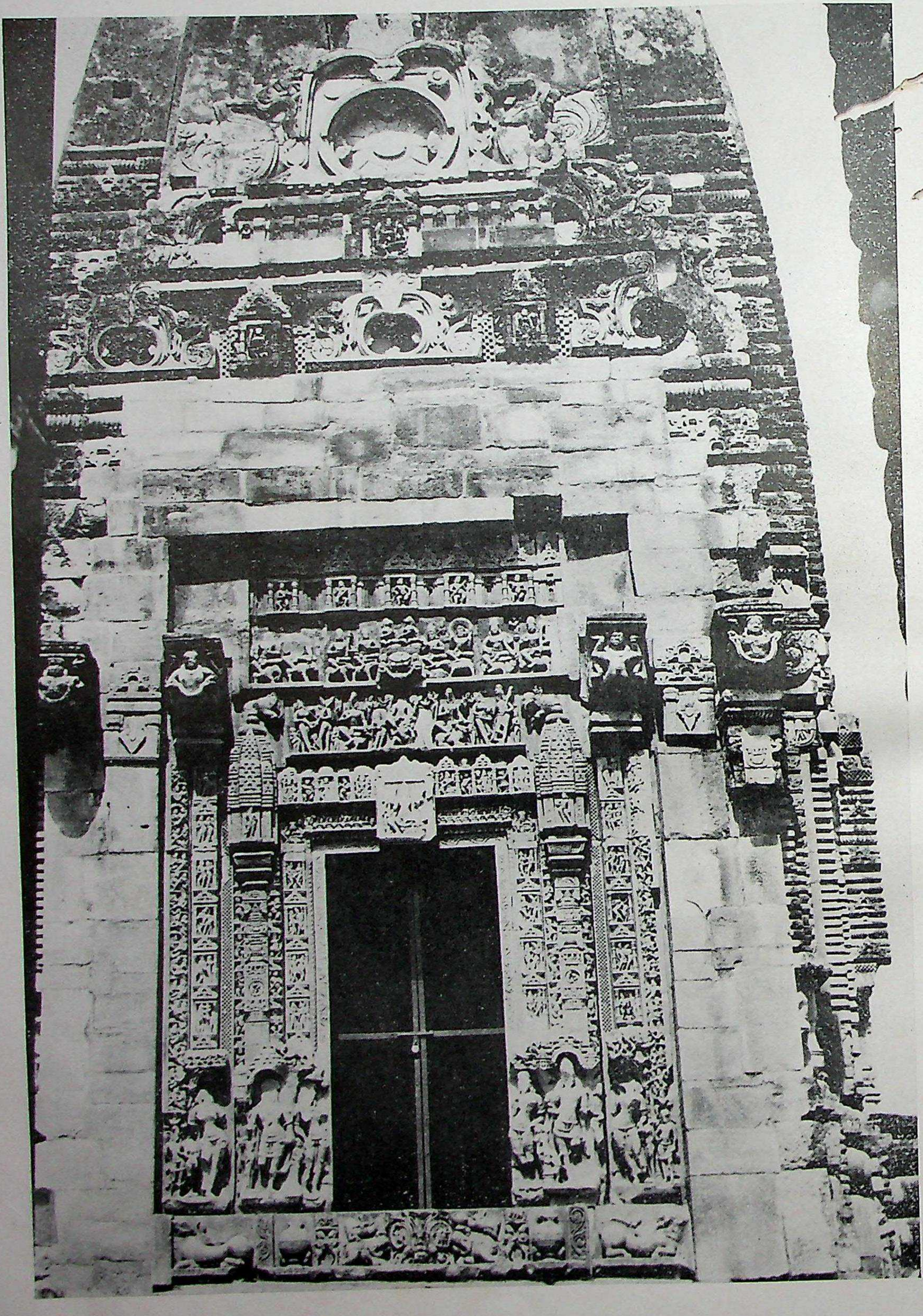
1. South view of the temple



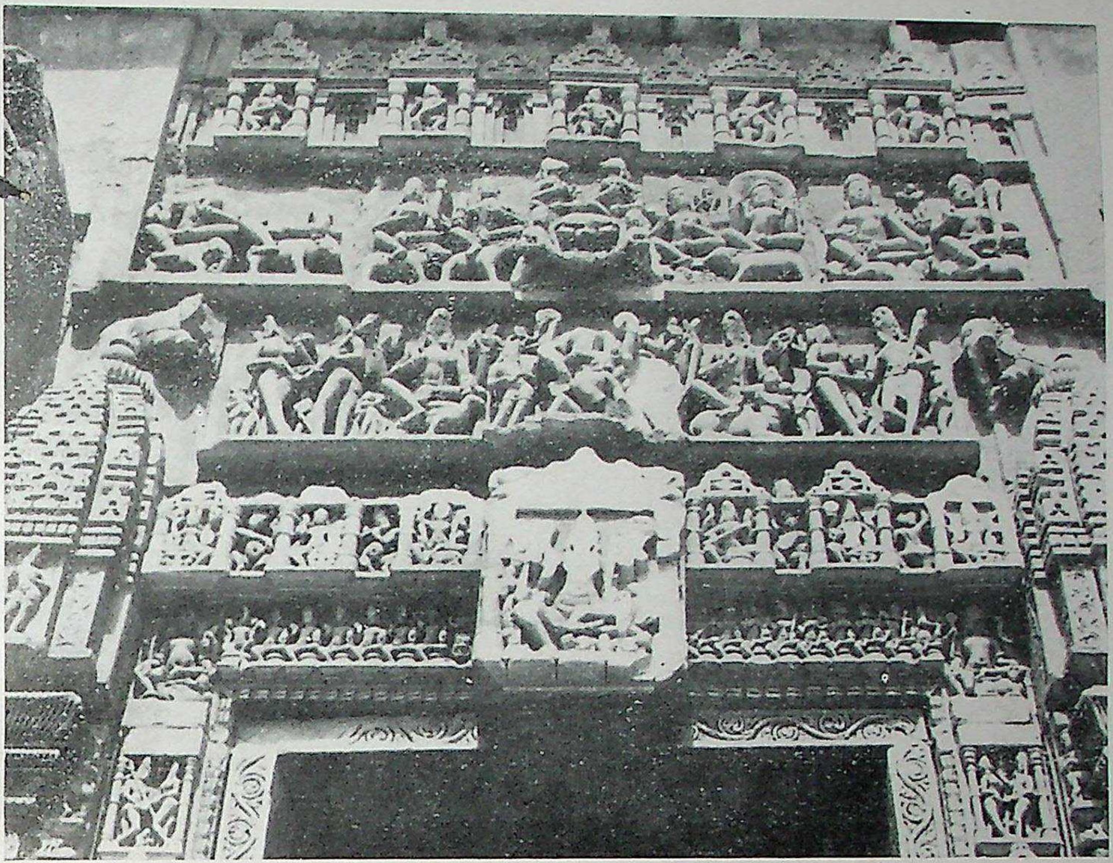
2. North view of the temple



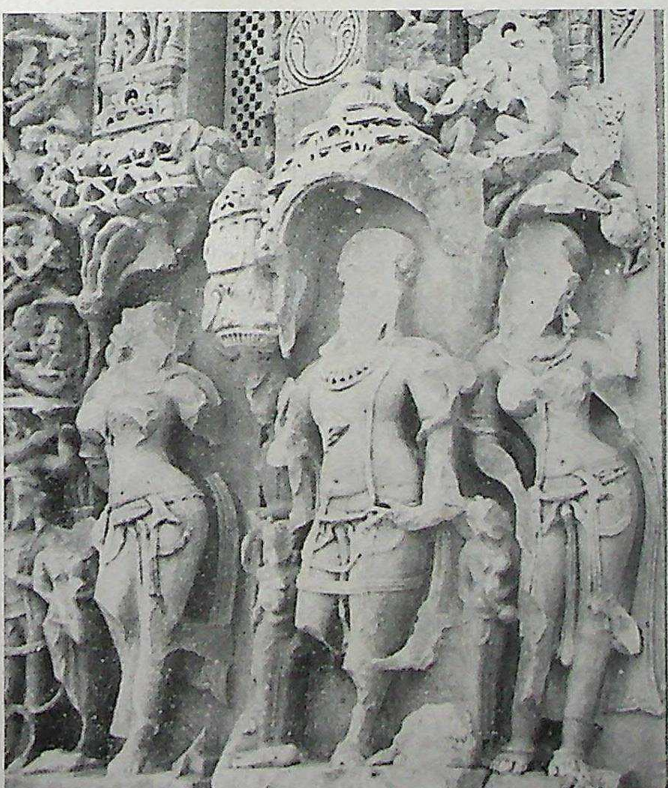
3. Jarai temple from east



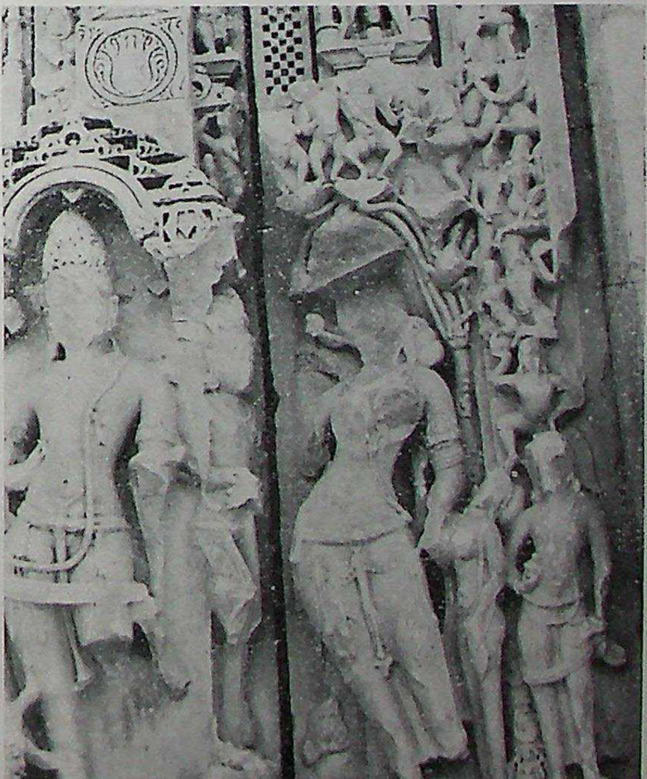
4. Details of front view



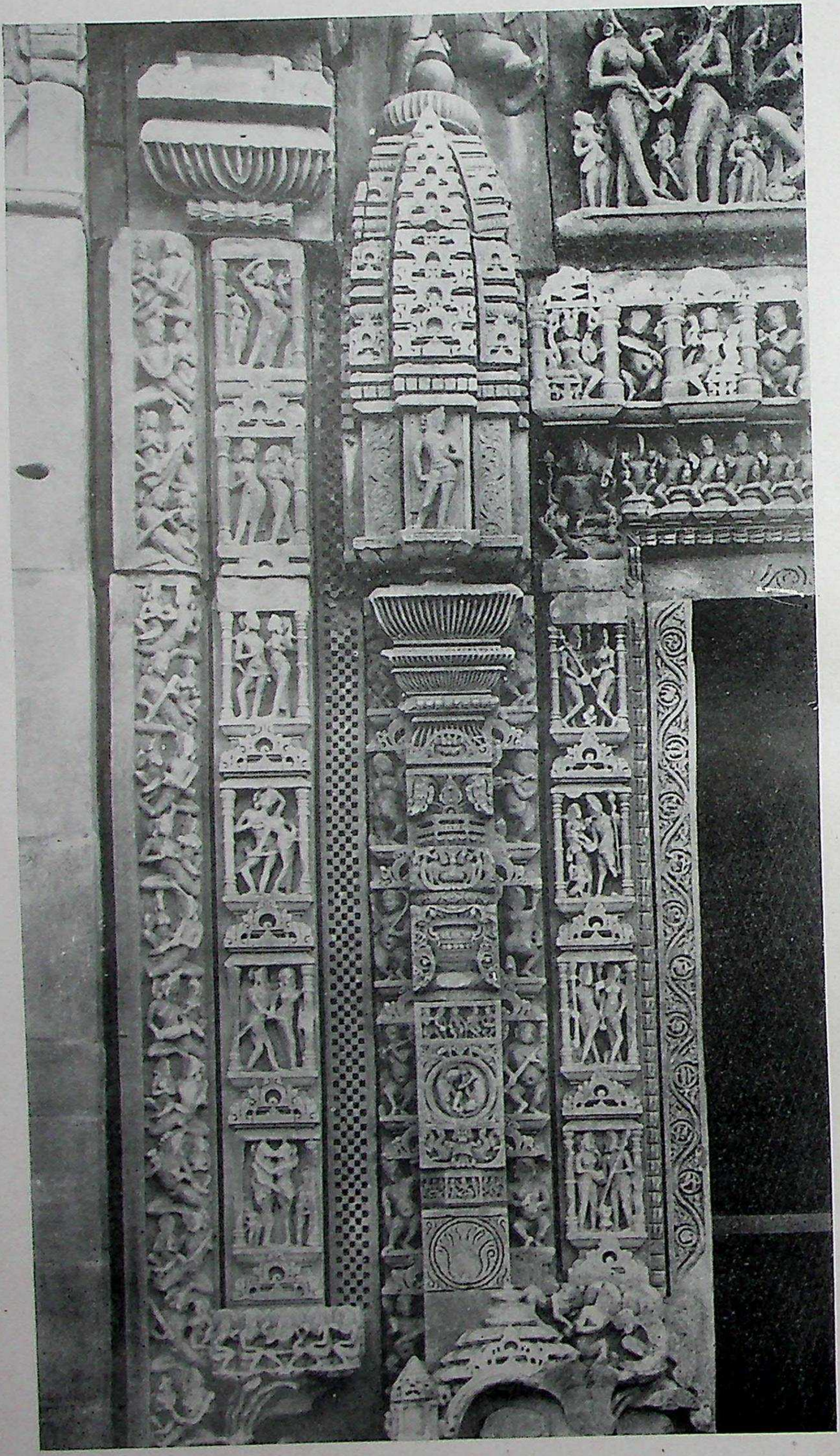
5. Details of Door-lintel



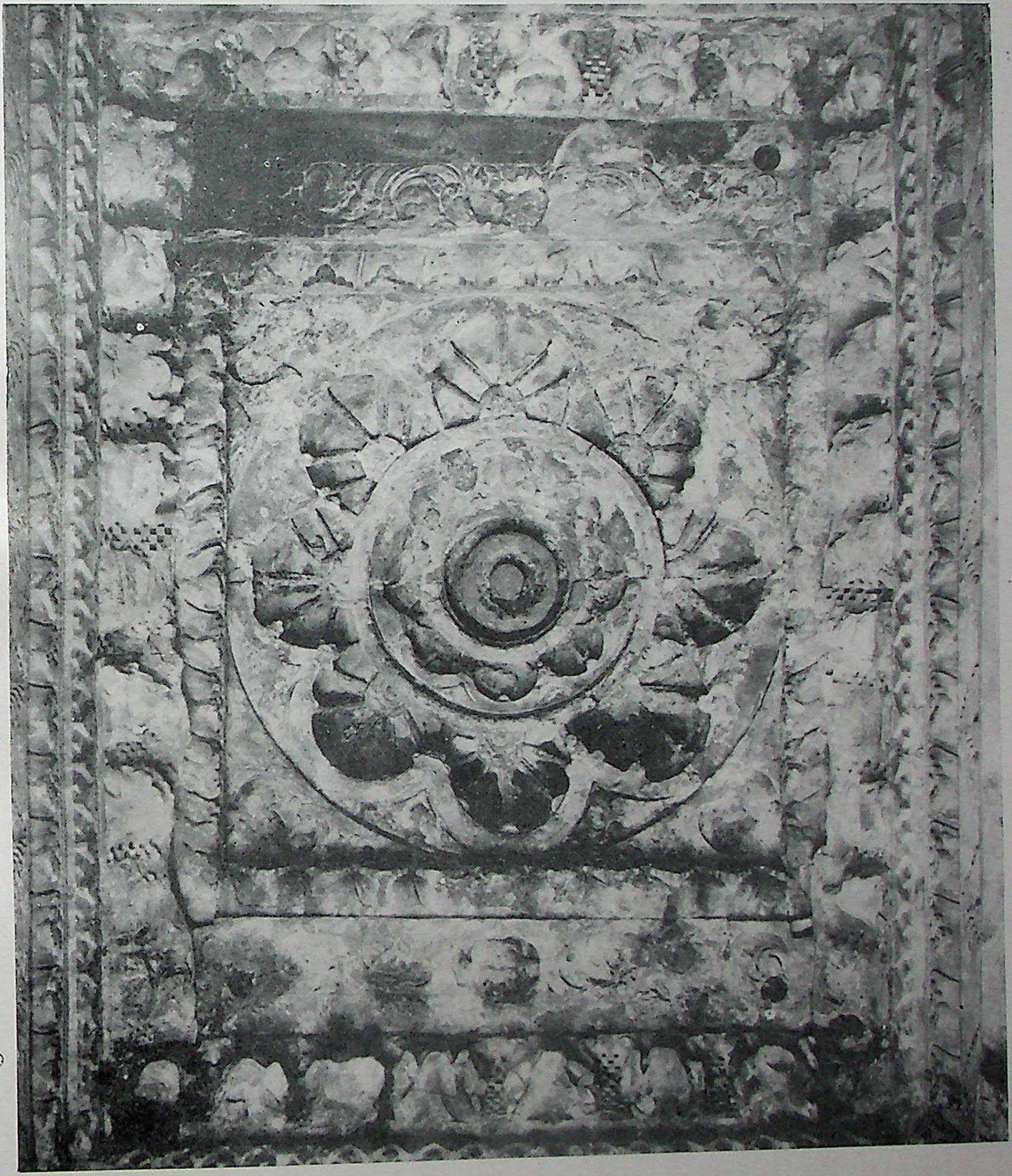
6. Details of the right door-jamb



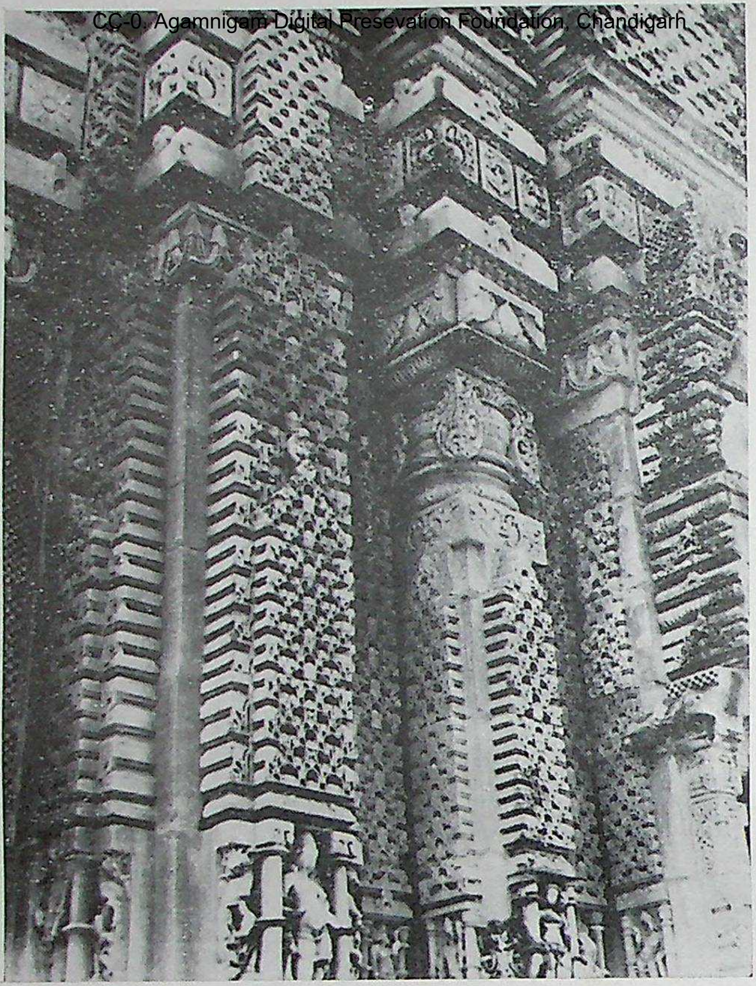
7. Details of the left door-jamb



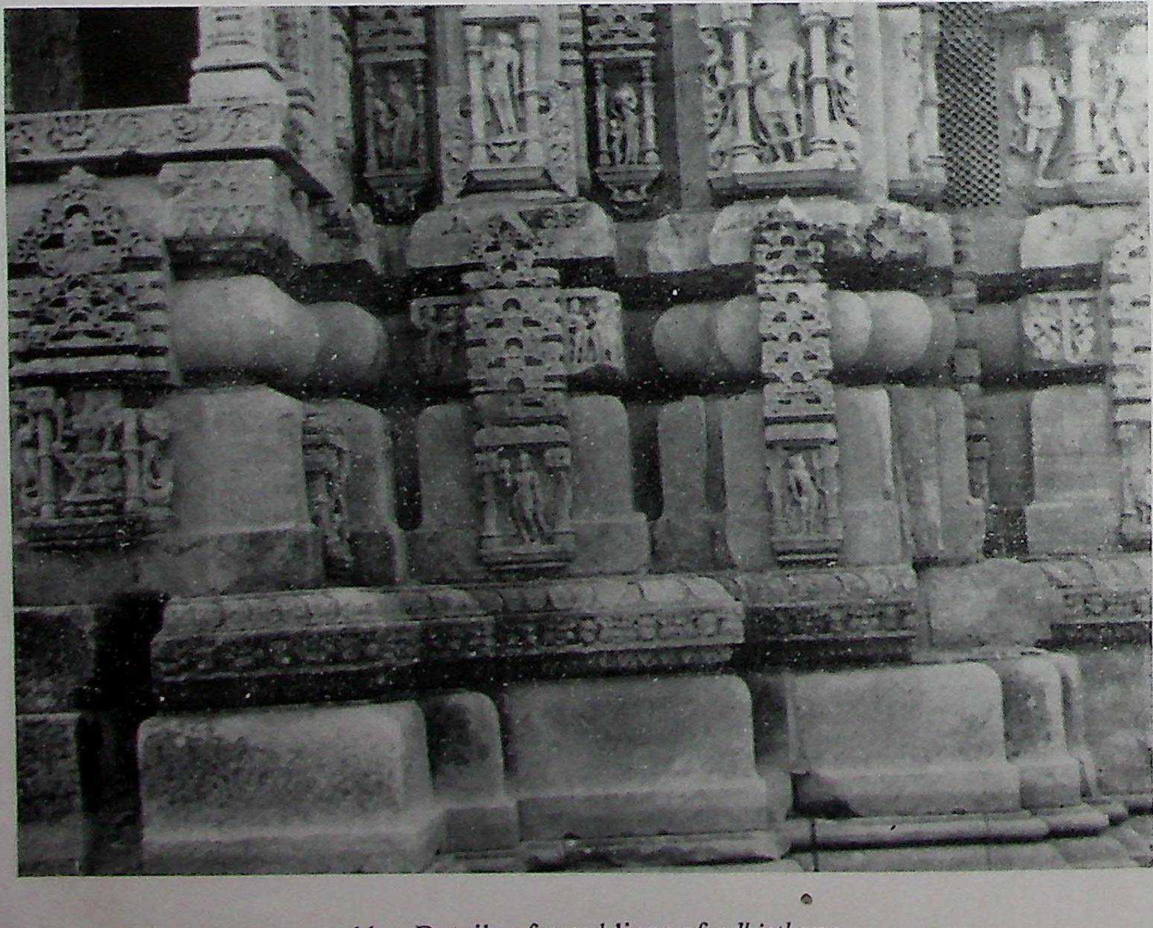
8. Details of *stambha* and *rupasakhas* (left side)



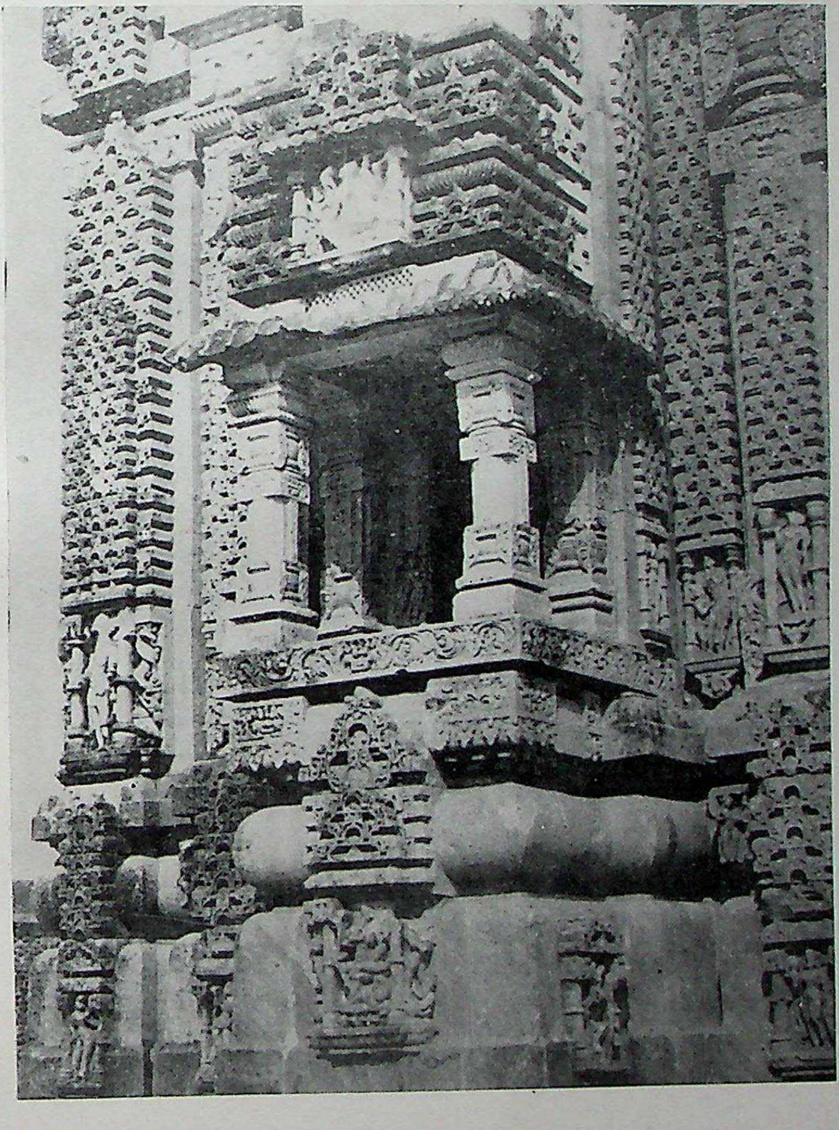
9. Ceiling of Sanctum



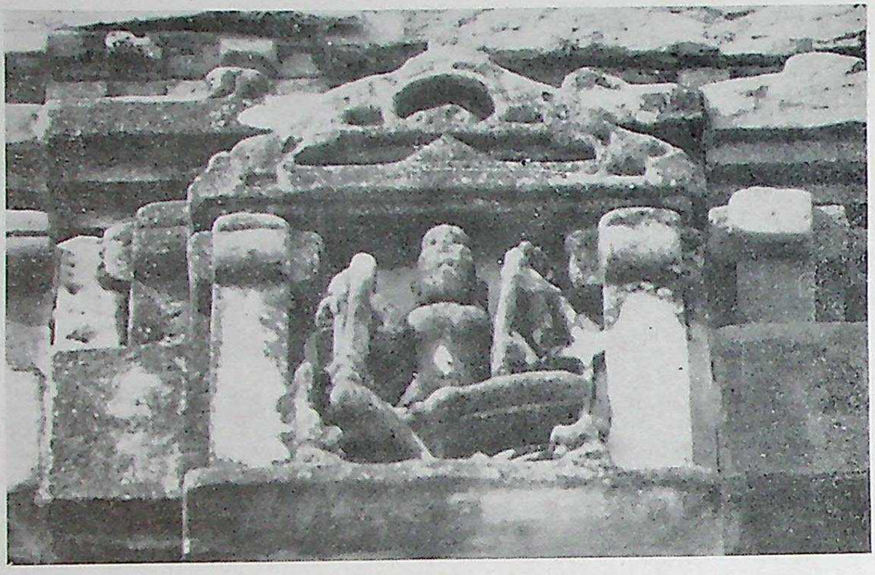
10. Details of *jali* work



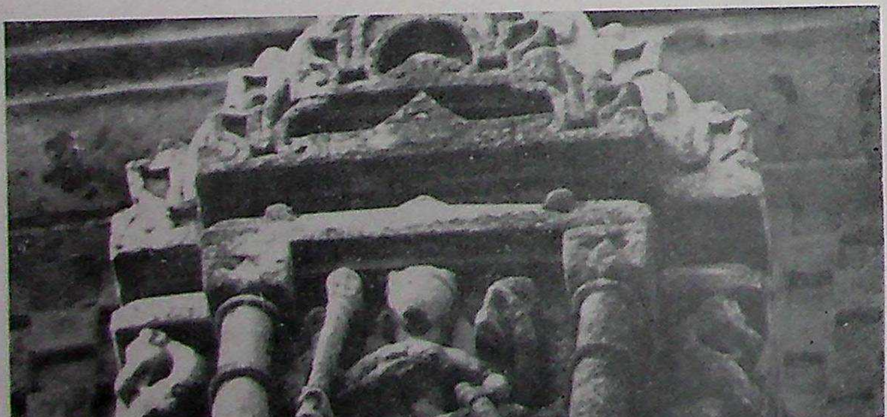
11. Details of mouldings of *adhisthana*



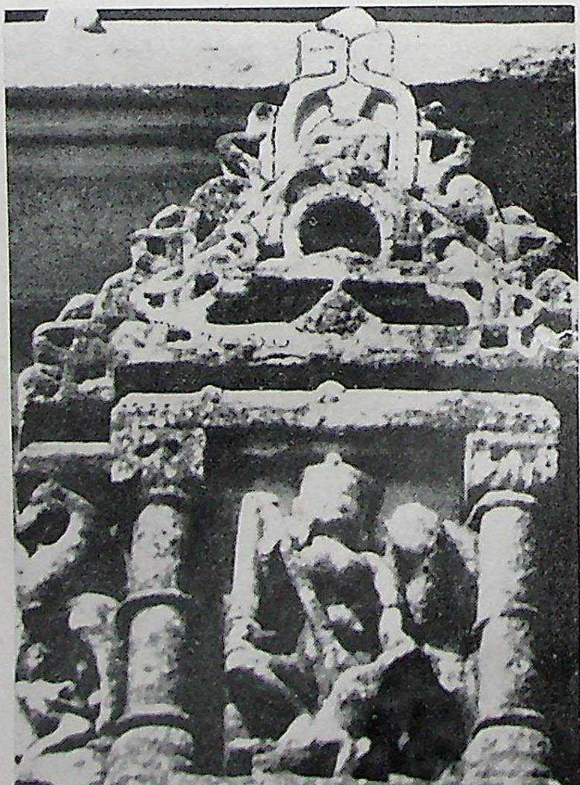
12. *Devakostha* (south)



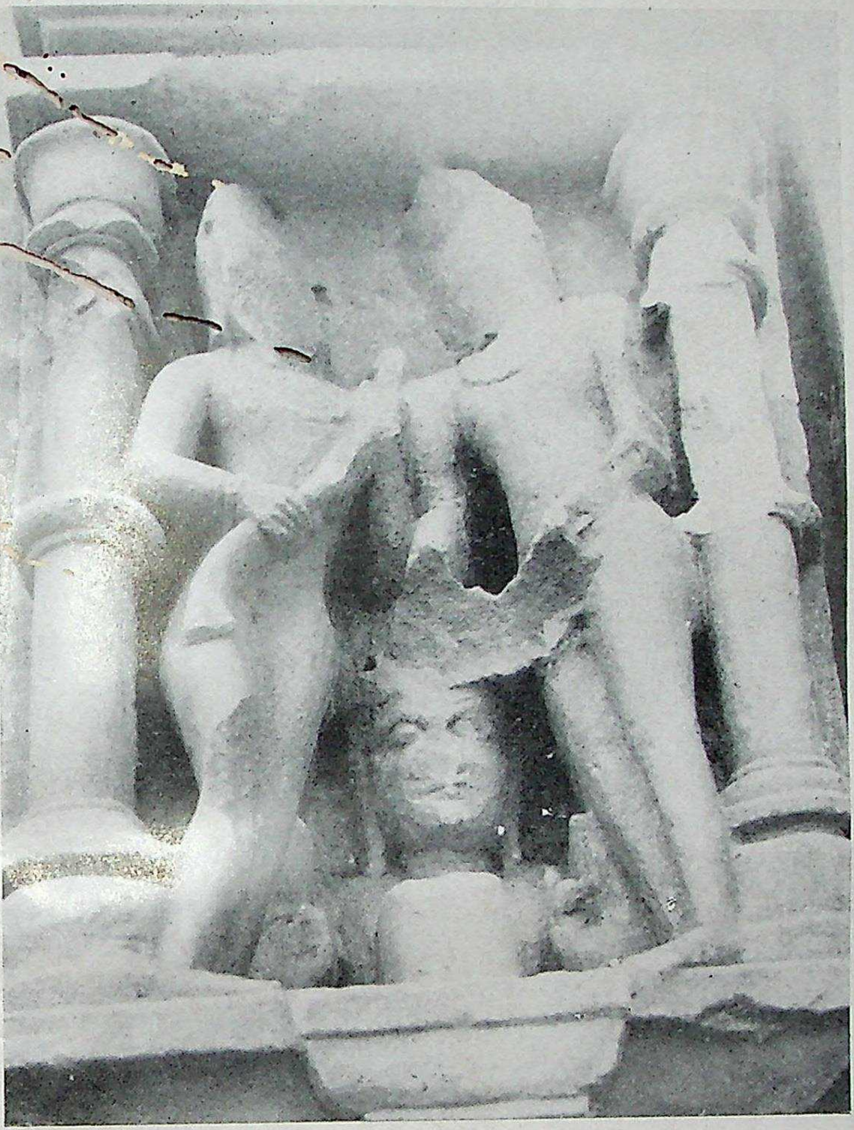
13. Vaisnavi



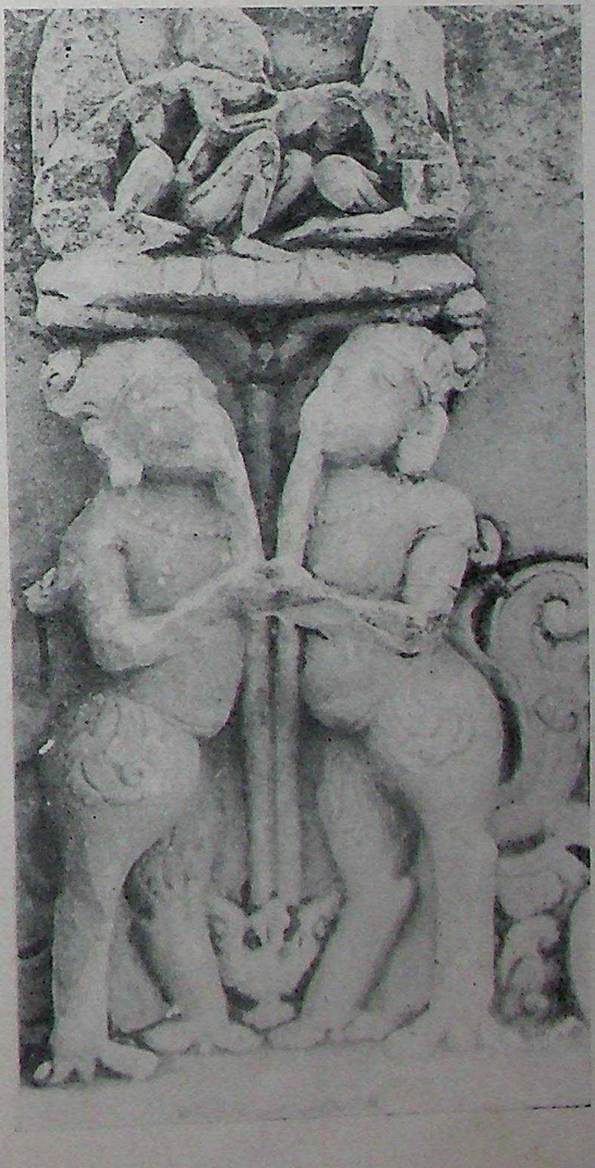
14. Varahi



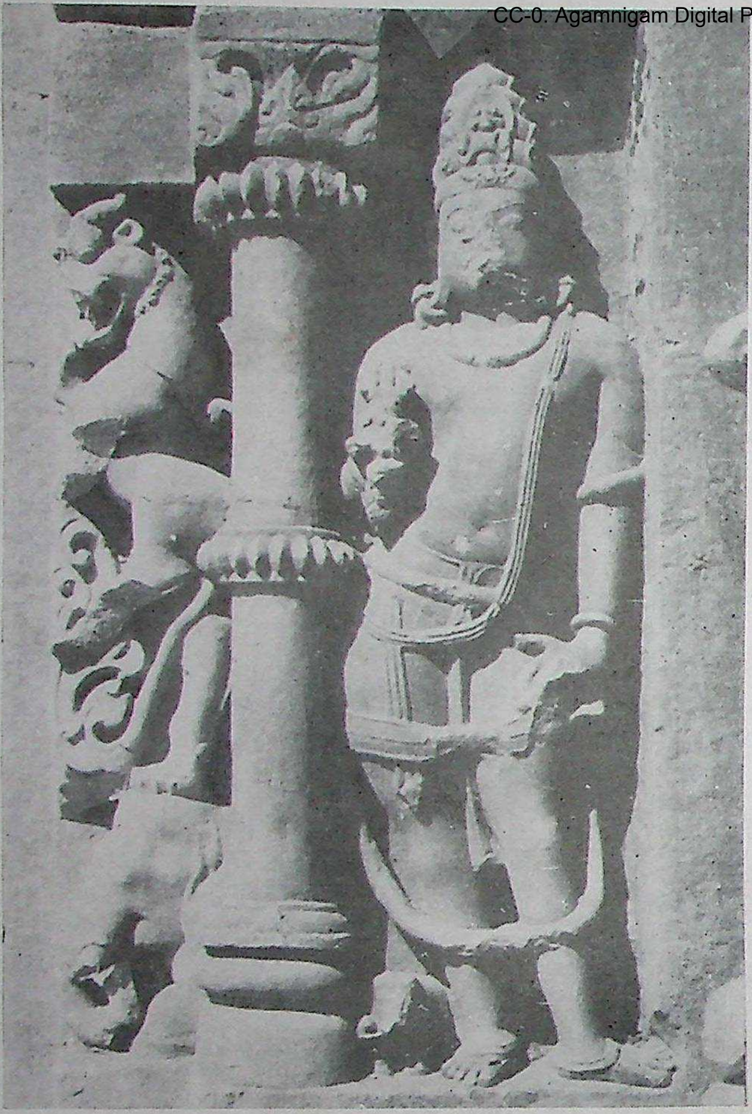
15. Mahisasurmardini



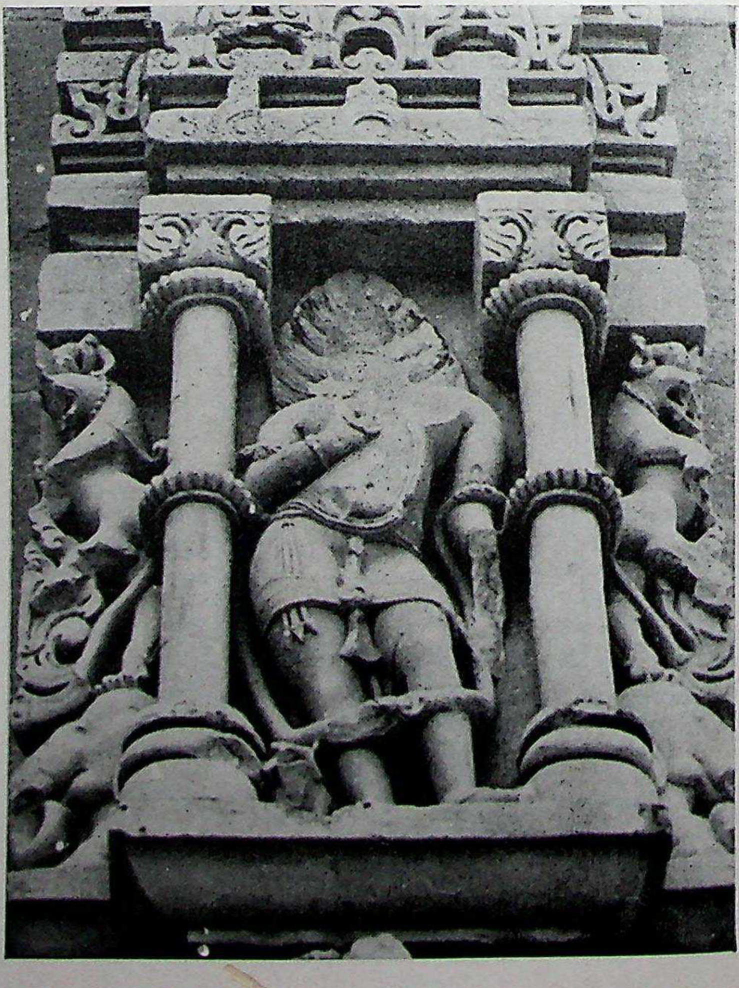
16. *Lingarchana*



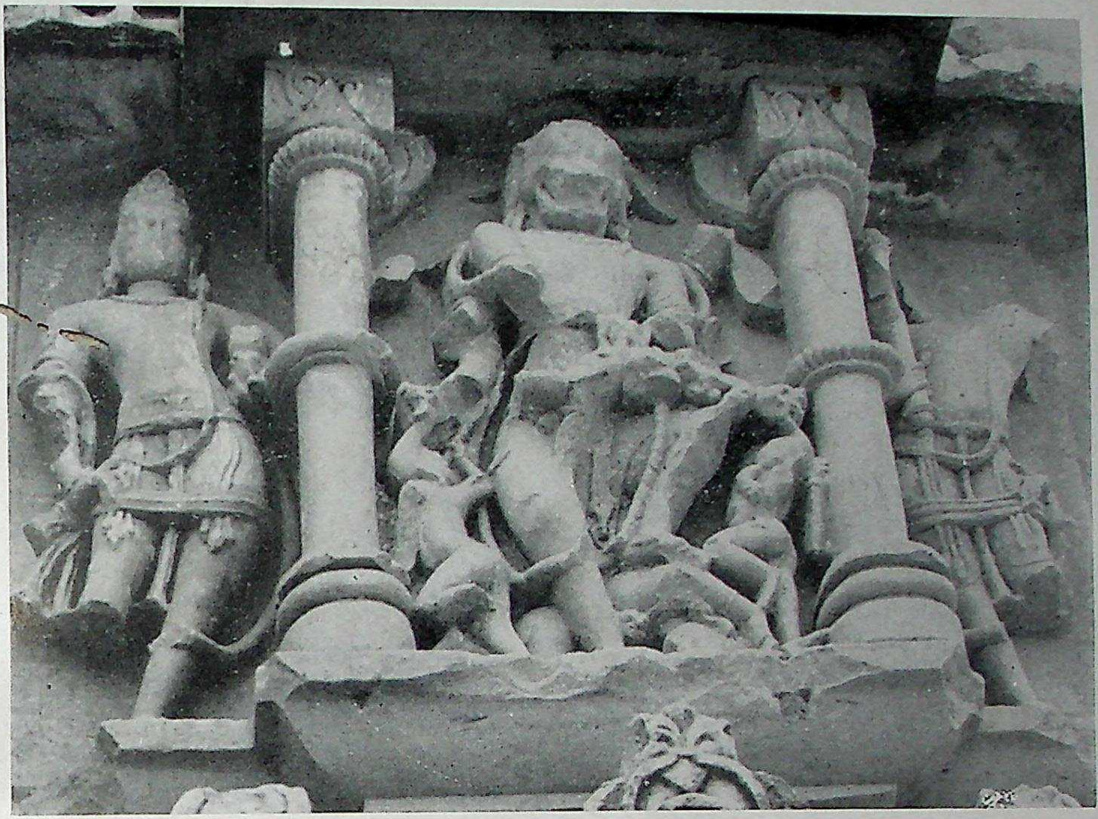
17. Kinnaras



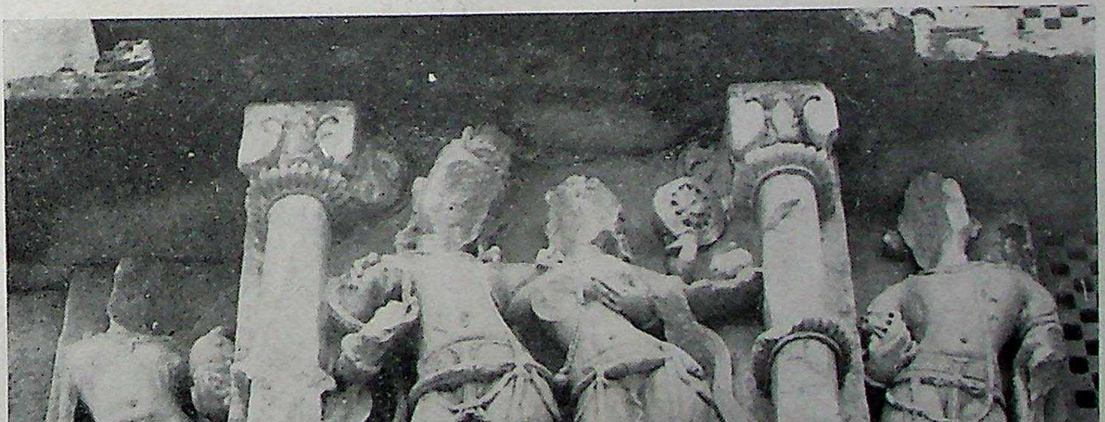
18. Indra



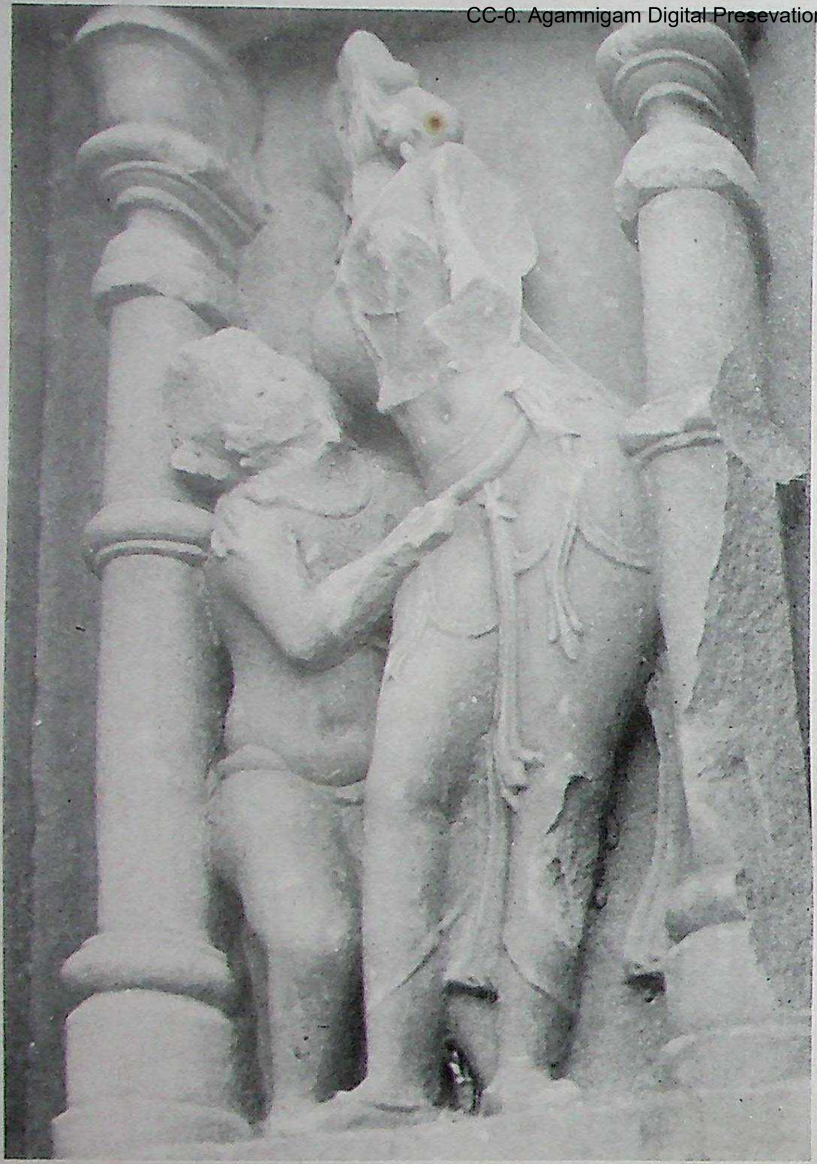
19. Agni



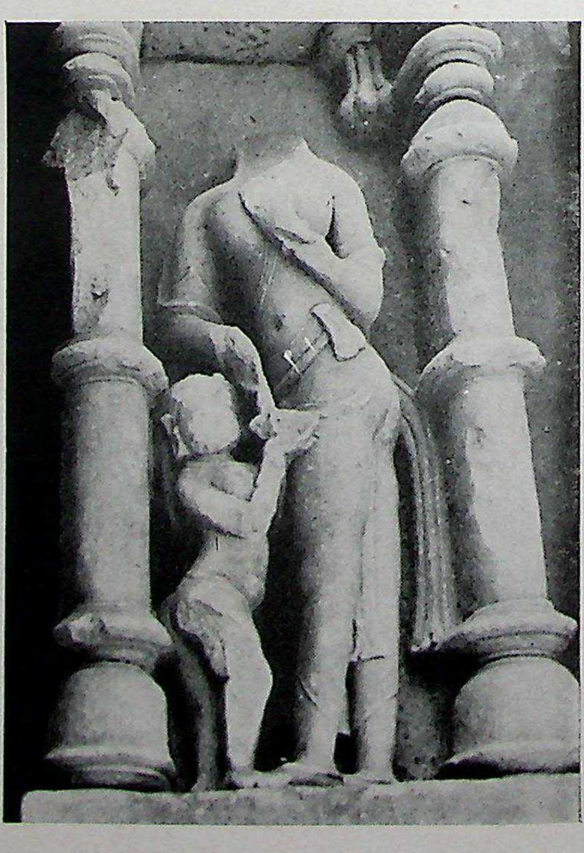
20. Nrisimhavatara



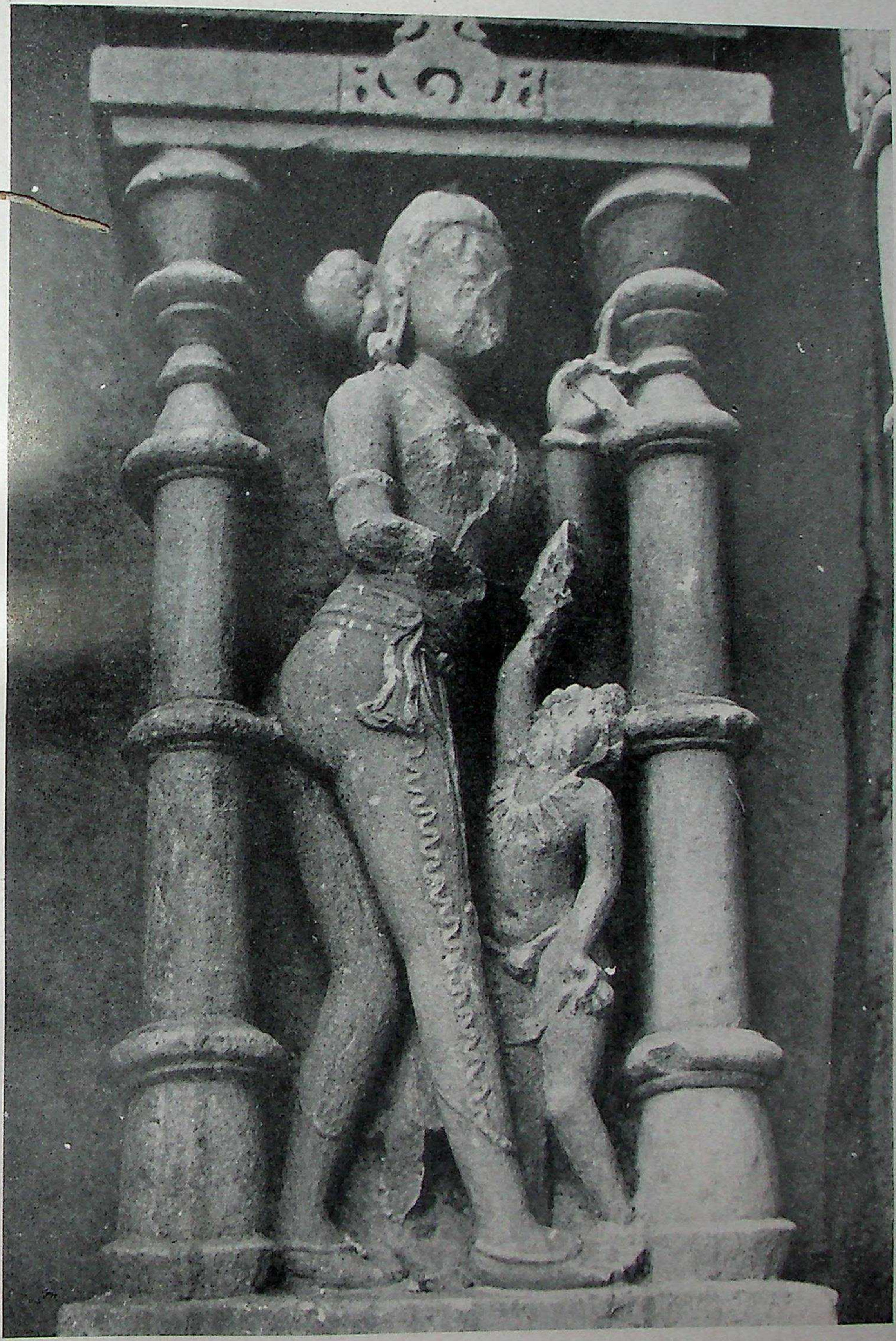
21. Laksmi-Narayana



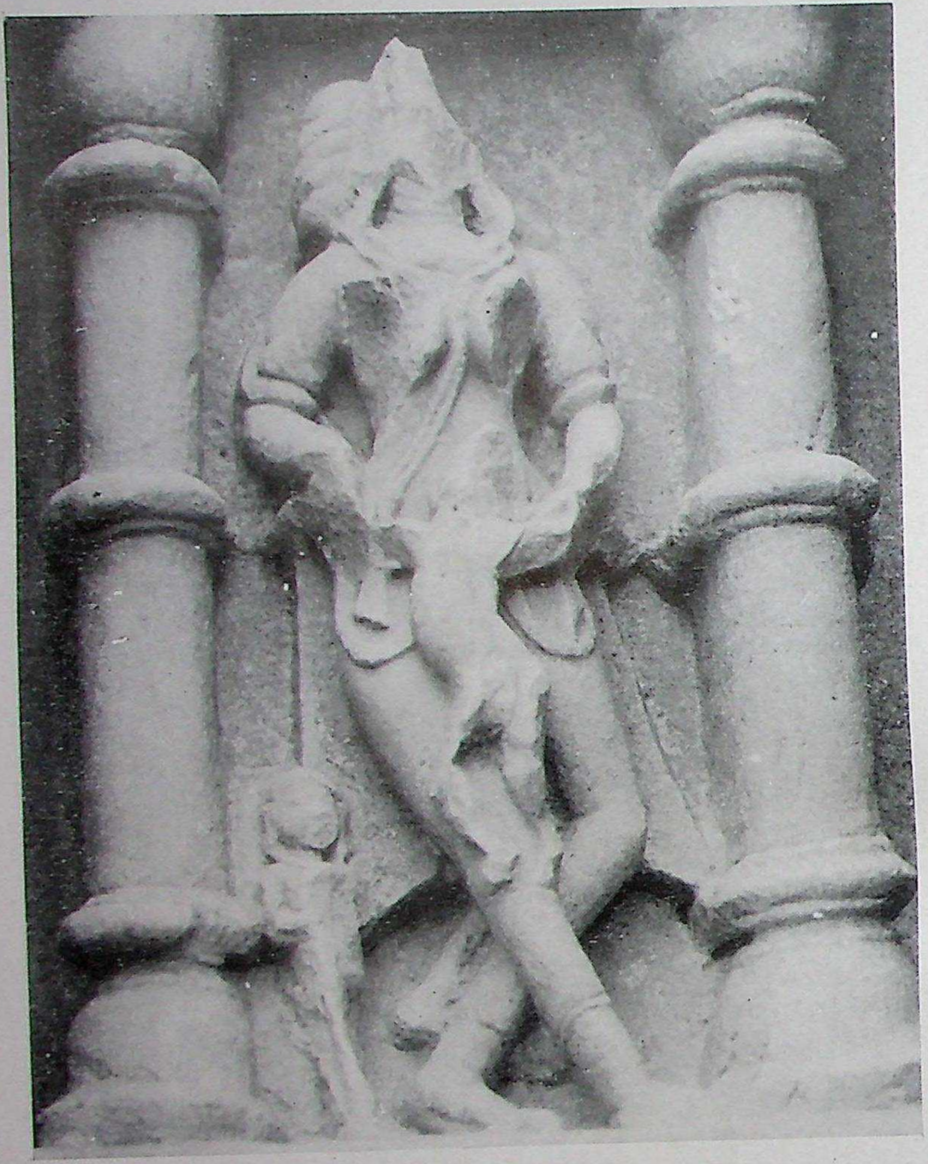
22. Mother consoling the child



23. Nayika with an attendant

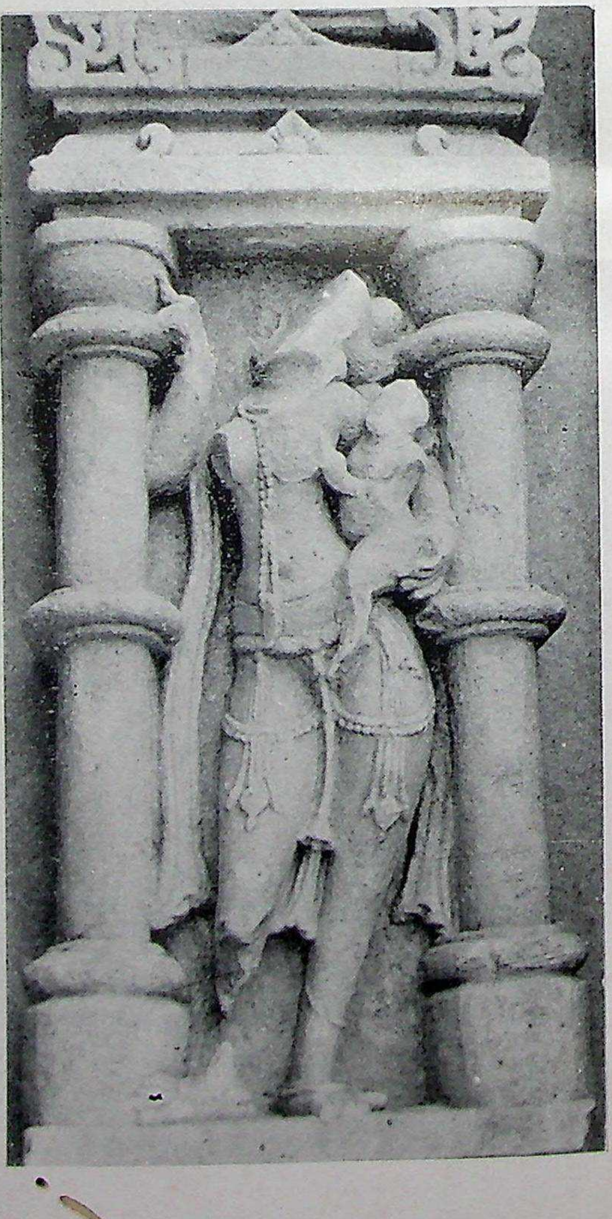


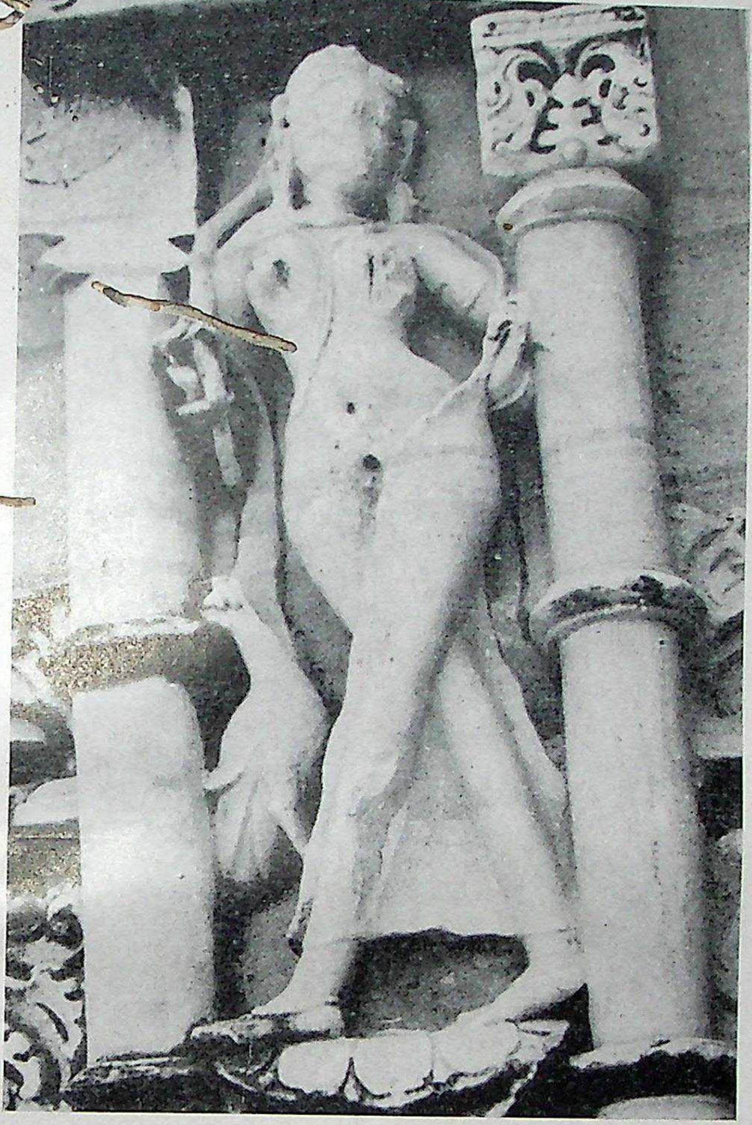
24. Woman with a male attendant



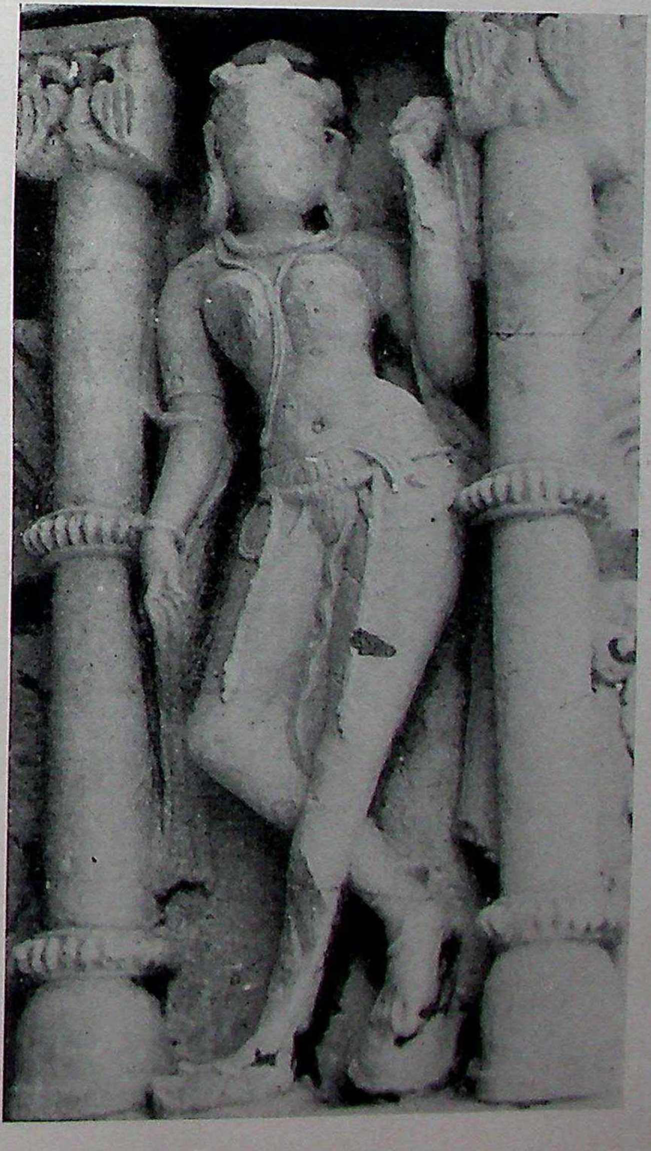
25. Lady swinging a child

26. Mother and child

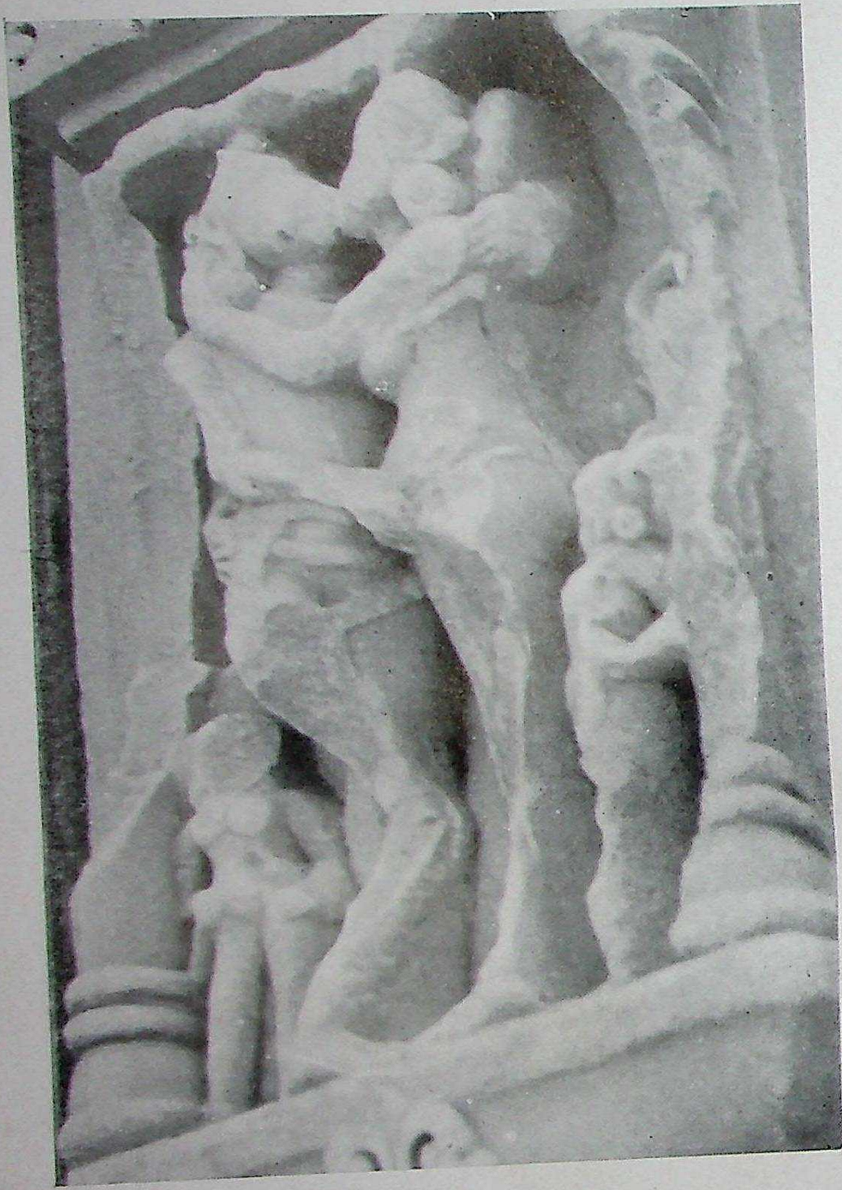




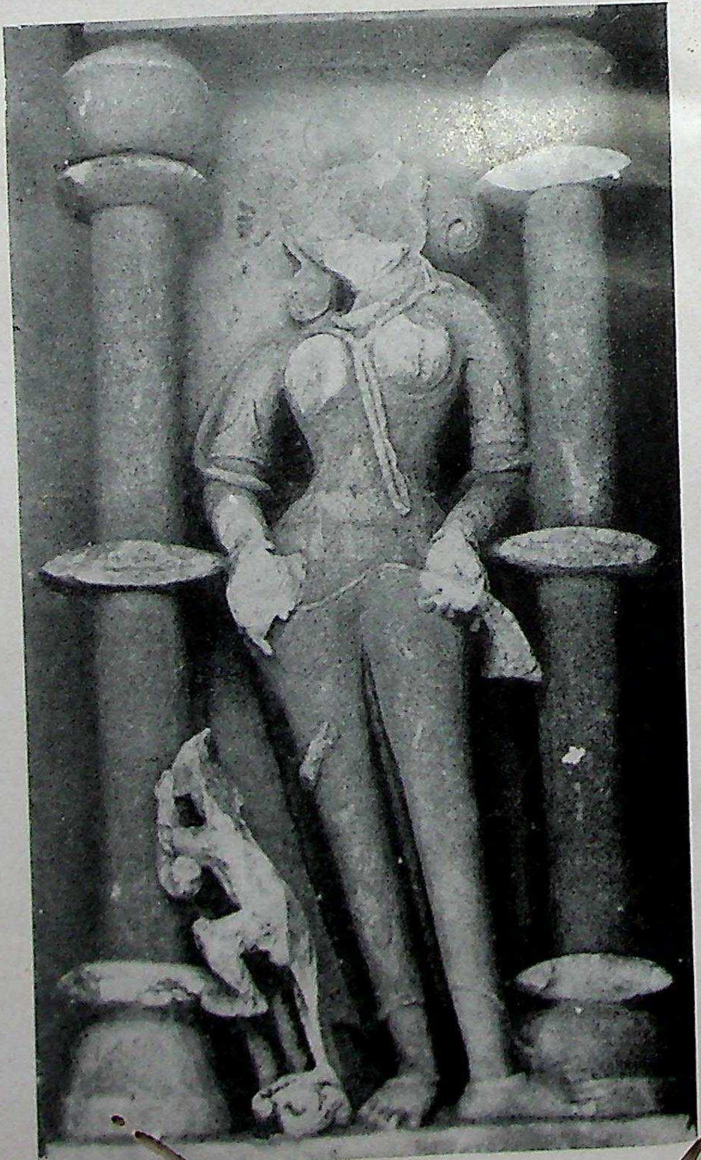
27. Sadyahsnata Nayika



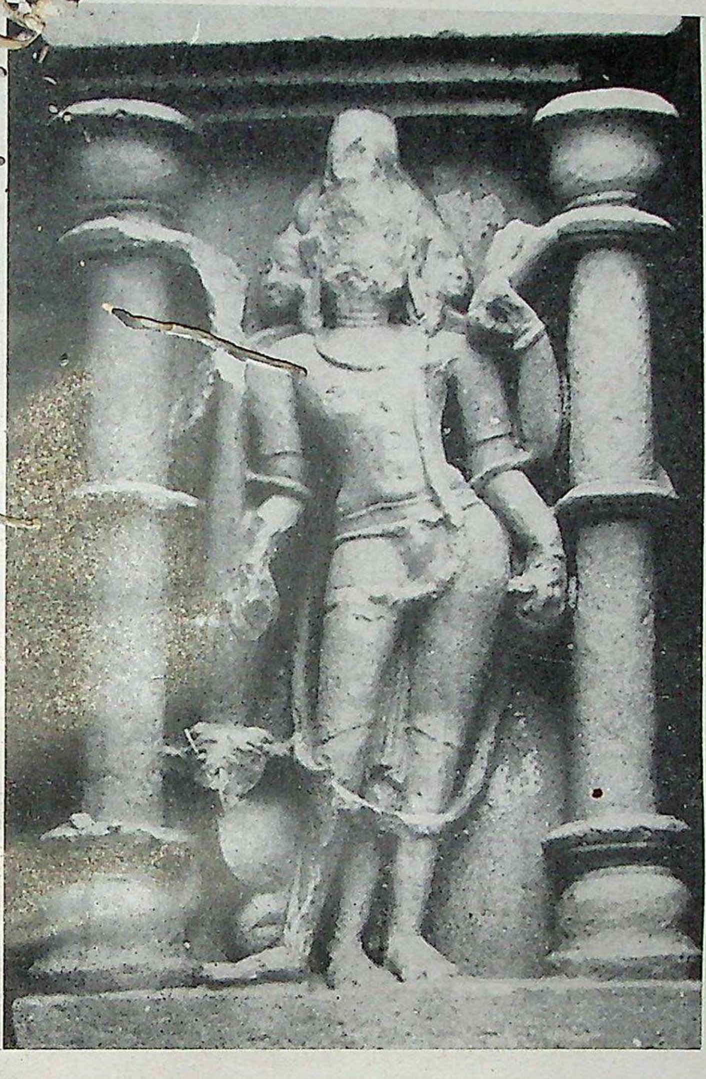
28. Nayika in *tribhanga* holding flower



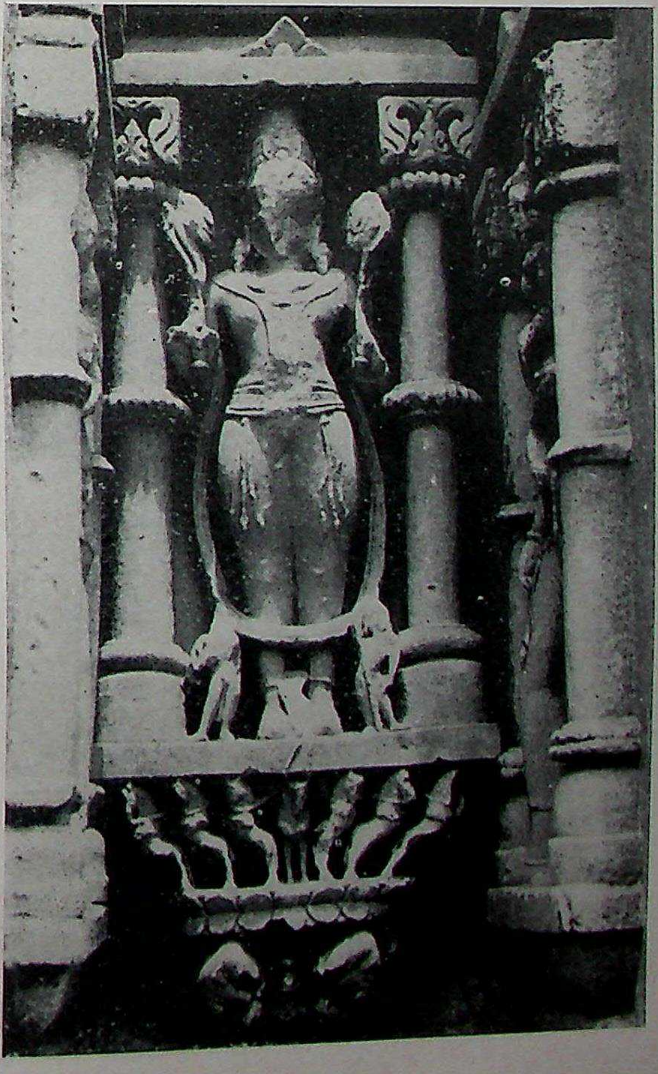
29. Amorous couple



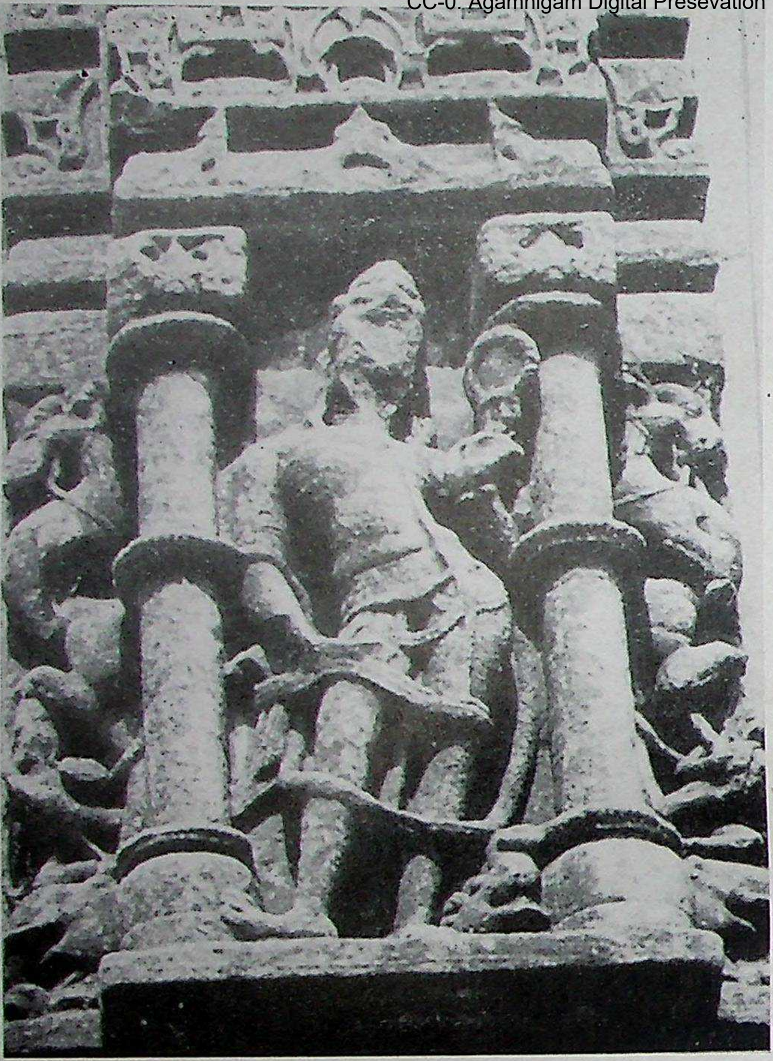
30. Denuding lady *(skhalita vasana)*



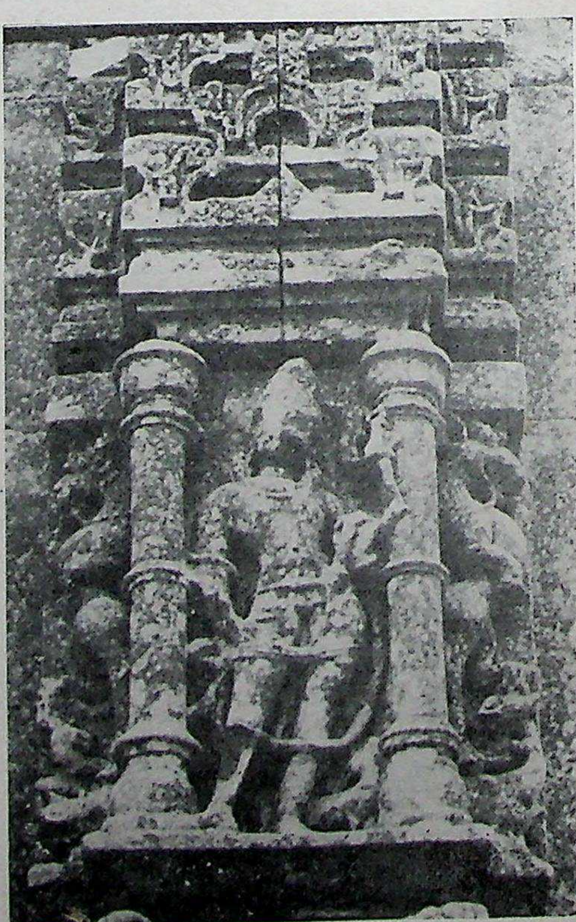
31. Tripada deva



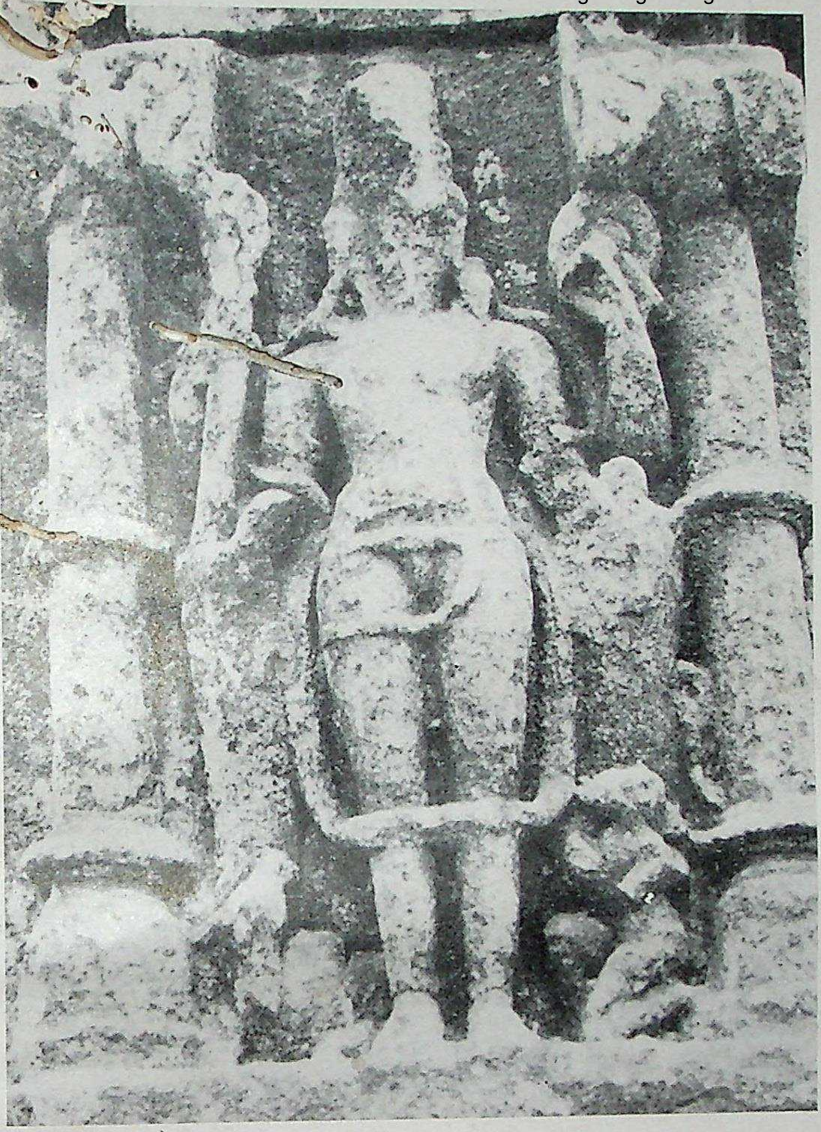
32. Surya



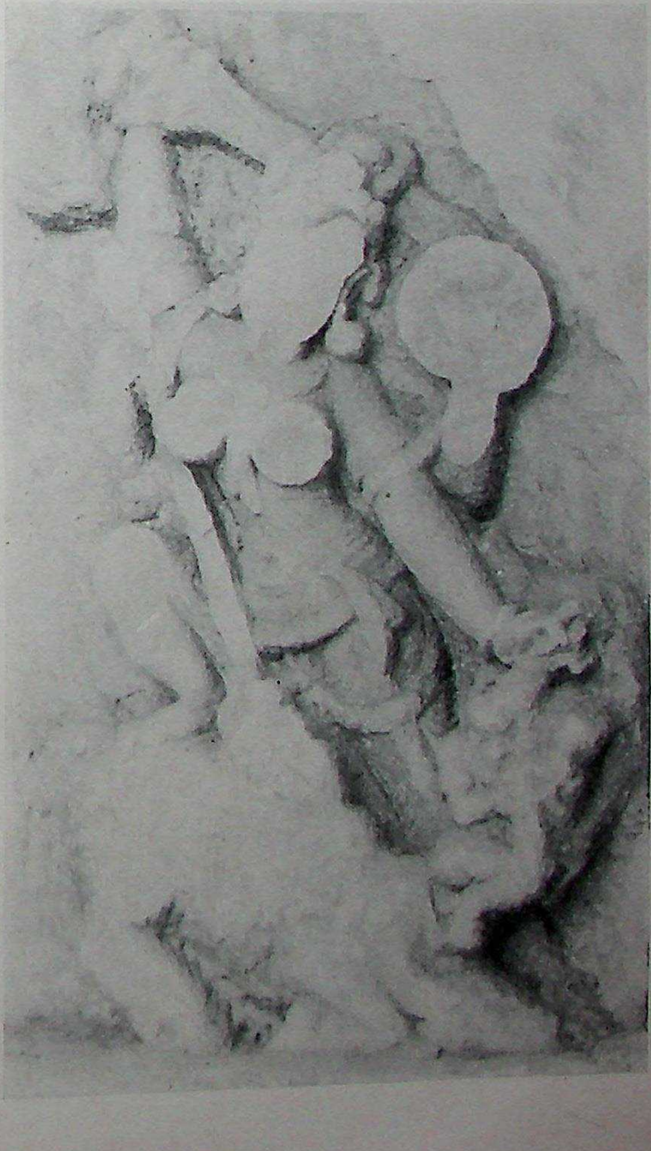
33. Varuna



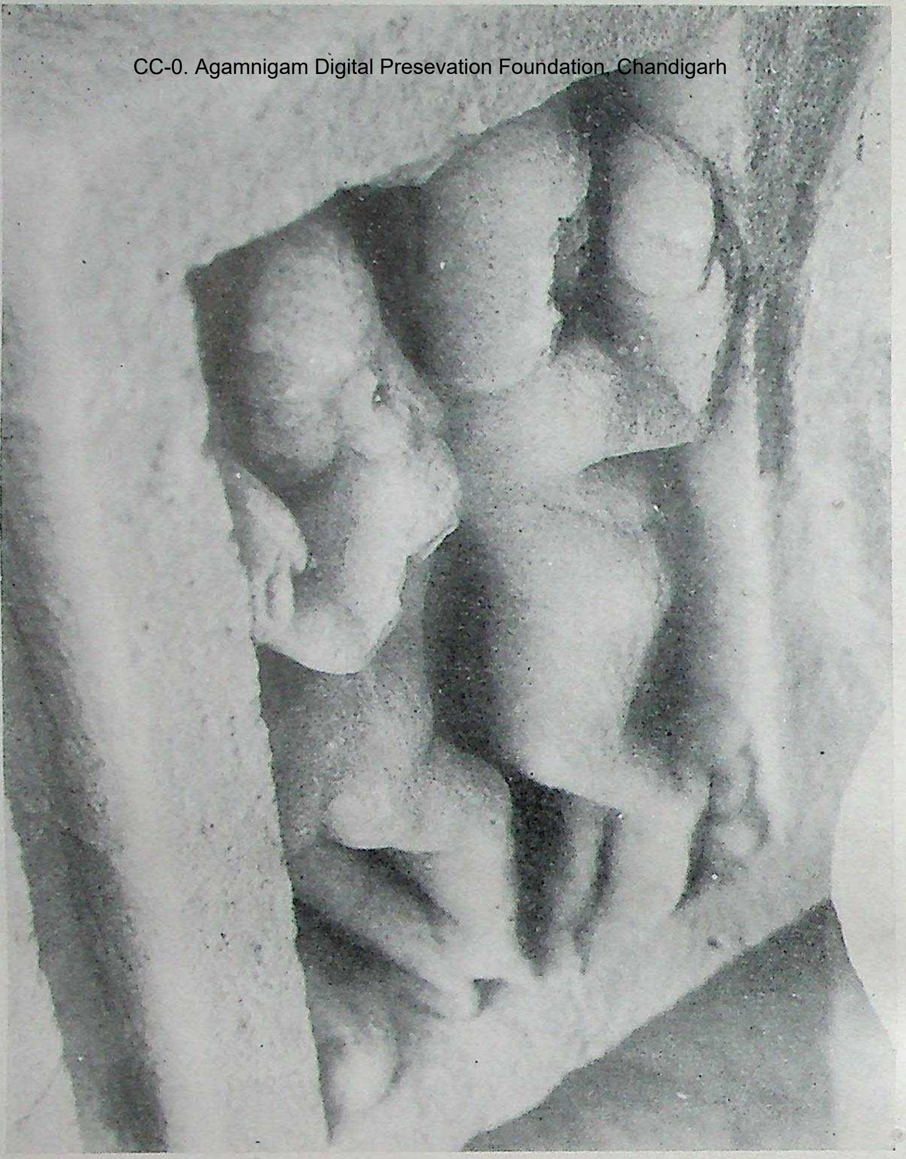
34. Vayu



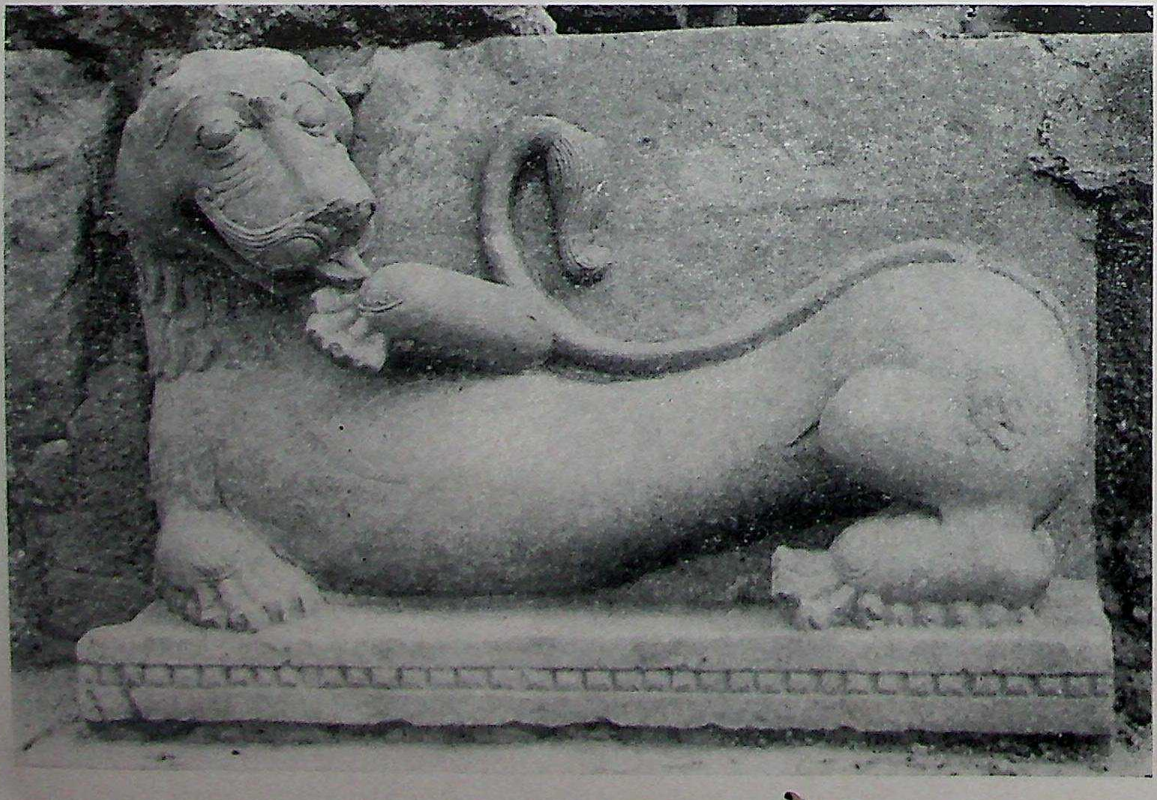
35. Harihara



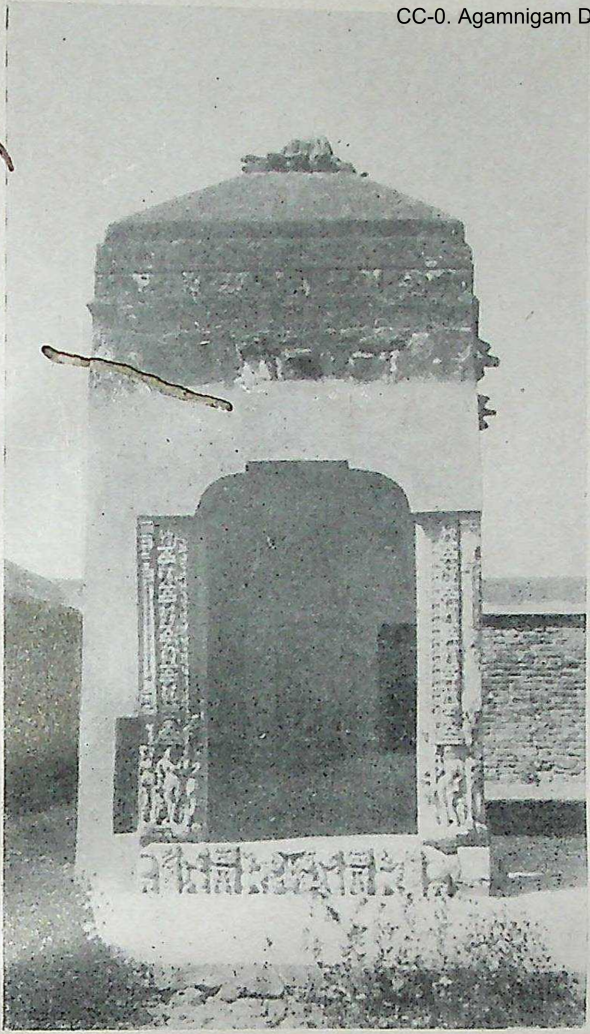
36. Mahisasuramardini



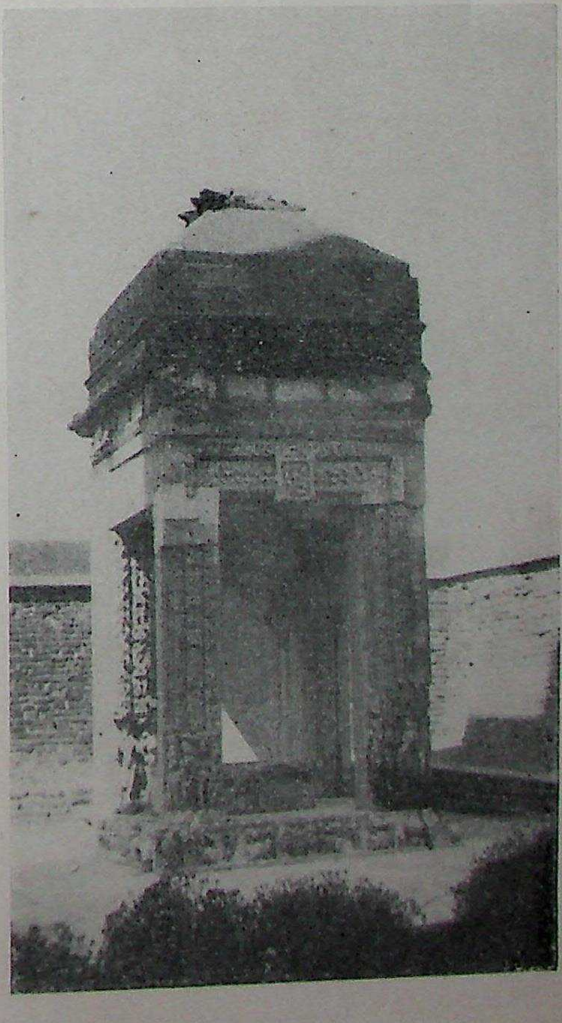
37. Dwarfs with mirrors



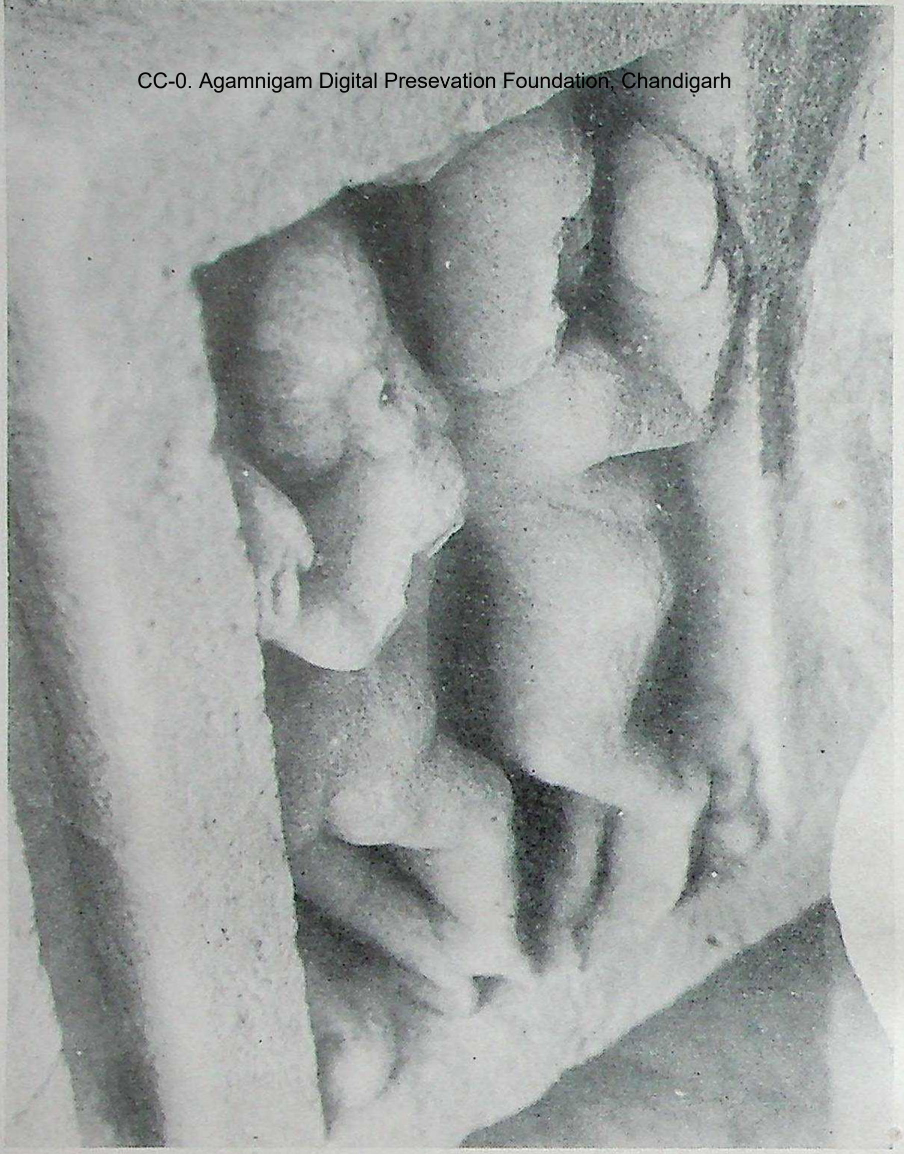
38. Lion carved on doorsil



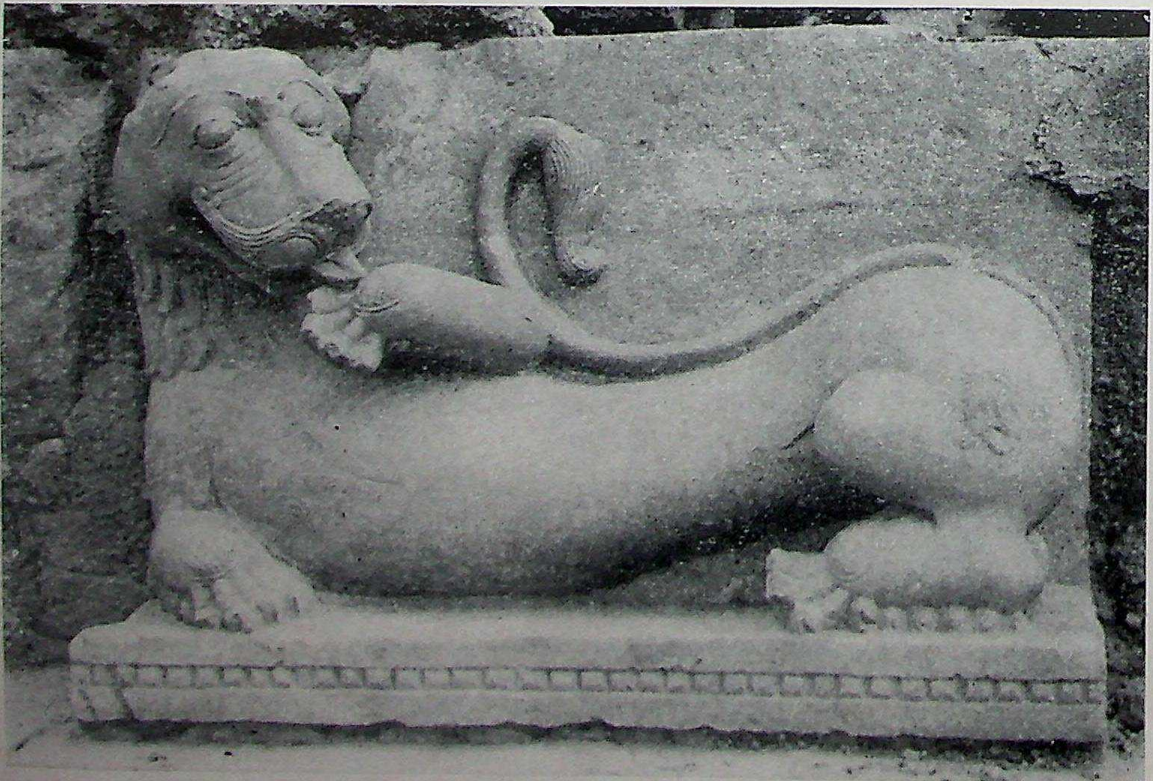
39. Corner miniature shrine at South-West



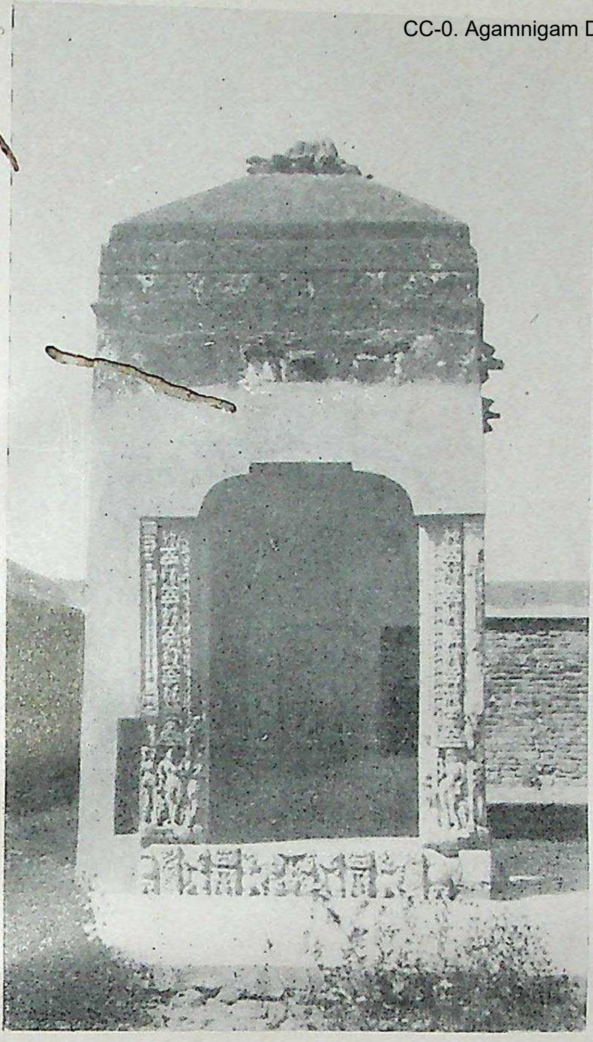
40. Corner miniature shrine at North-West



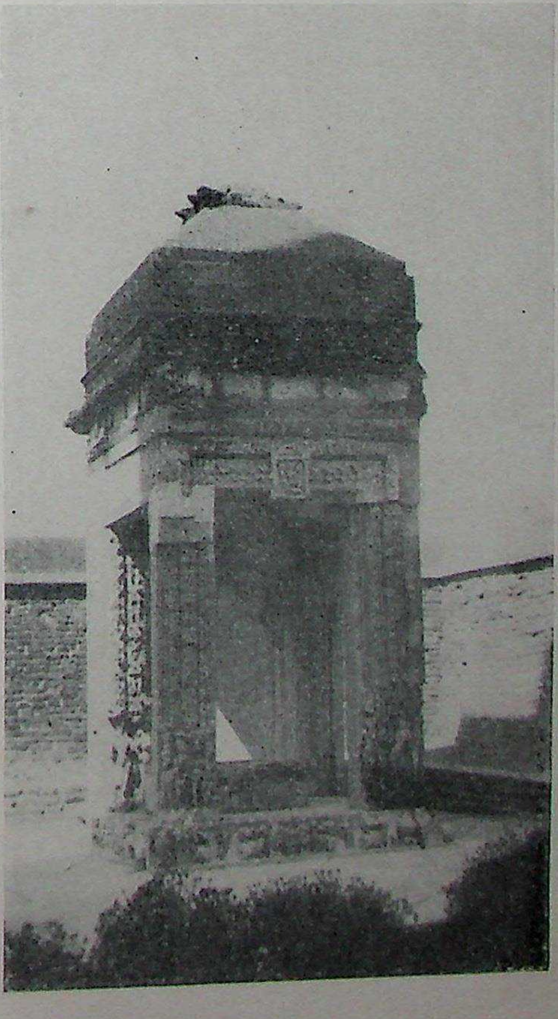
37. Dwarfs with mirrors



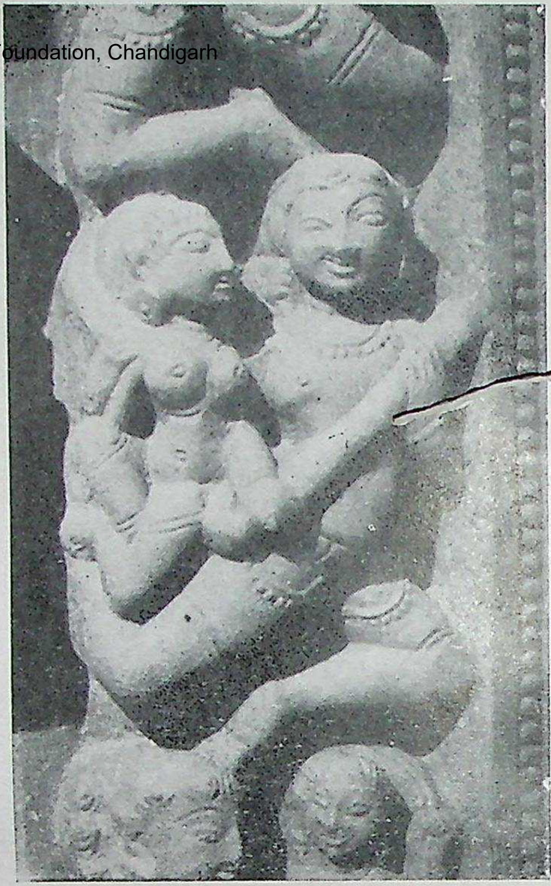
38. Lion carved on doorsil



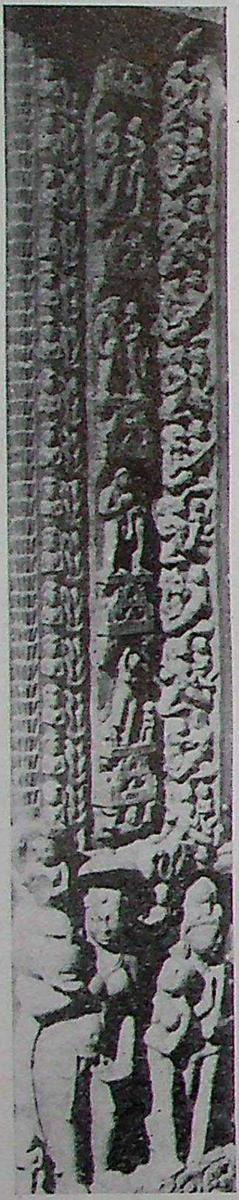
39. Corner miniature shrine at South-West



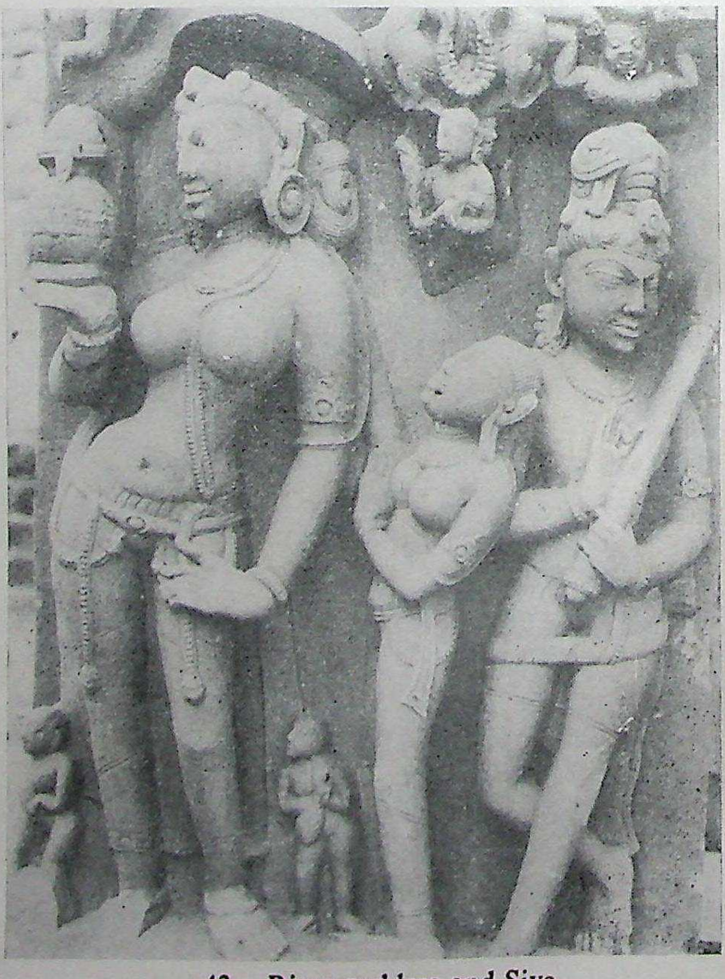
40. Corner miniature shrine at North-West



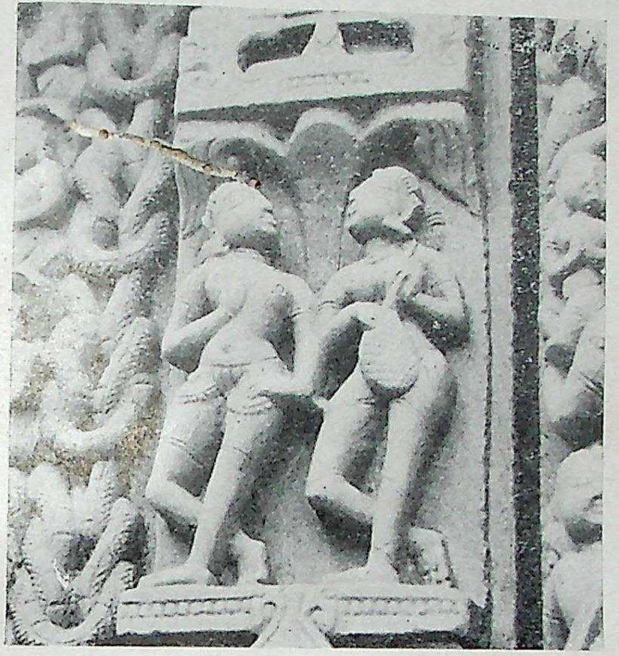
42. Vidyadharas



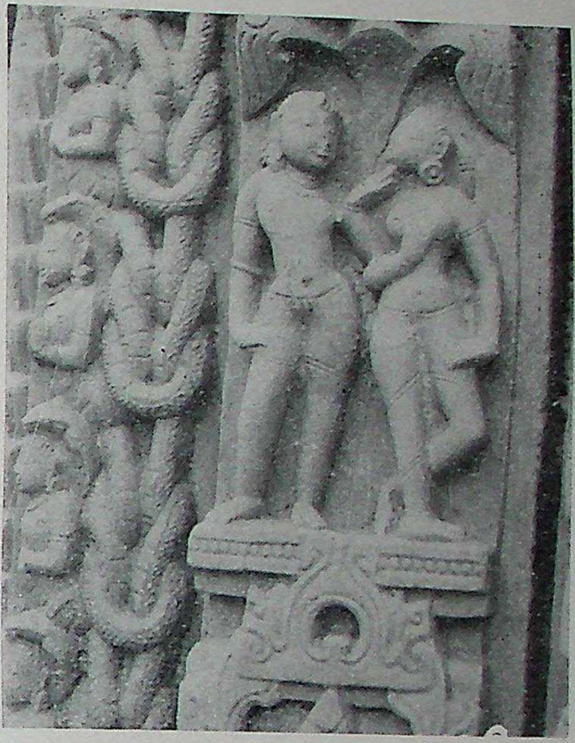
41. Newly discovered pillar



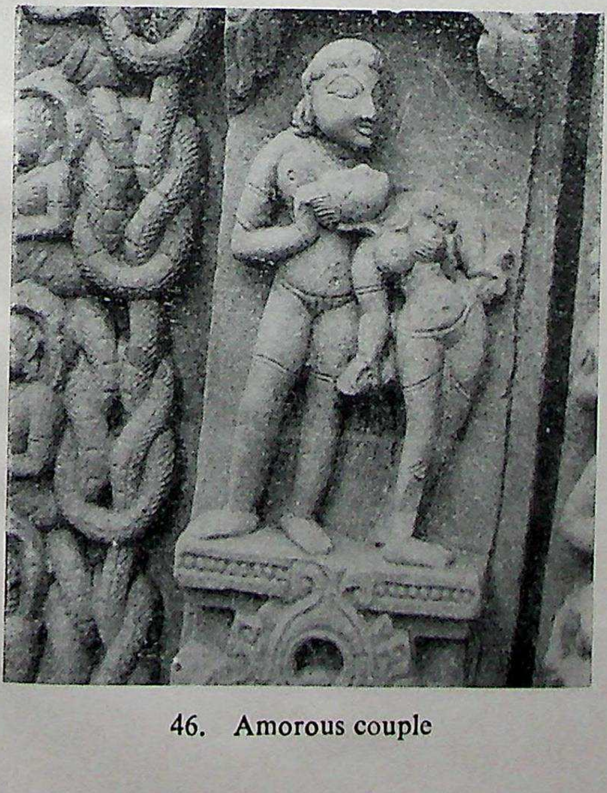
43. River goddess and Siva



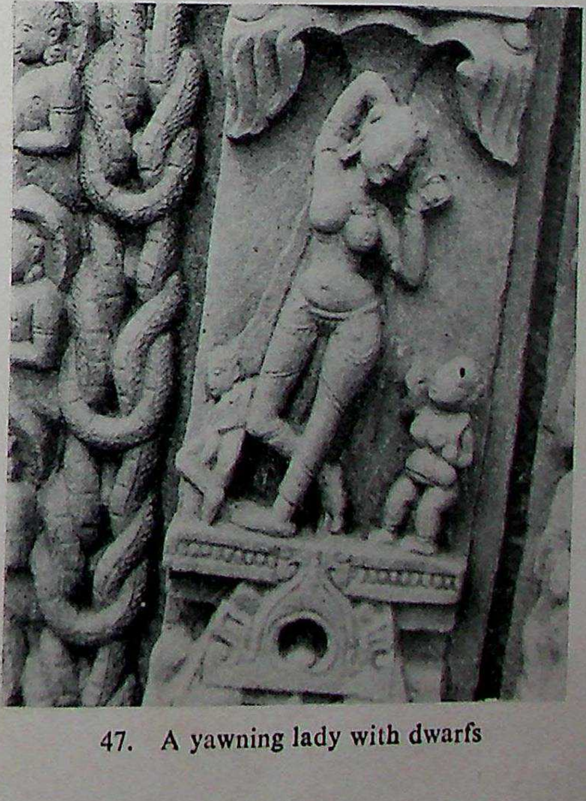
44. A couple in conversation



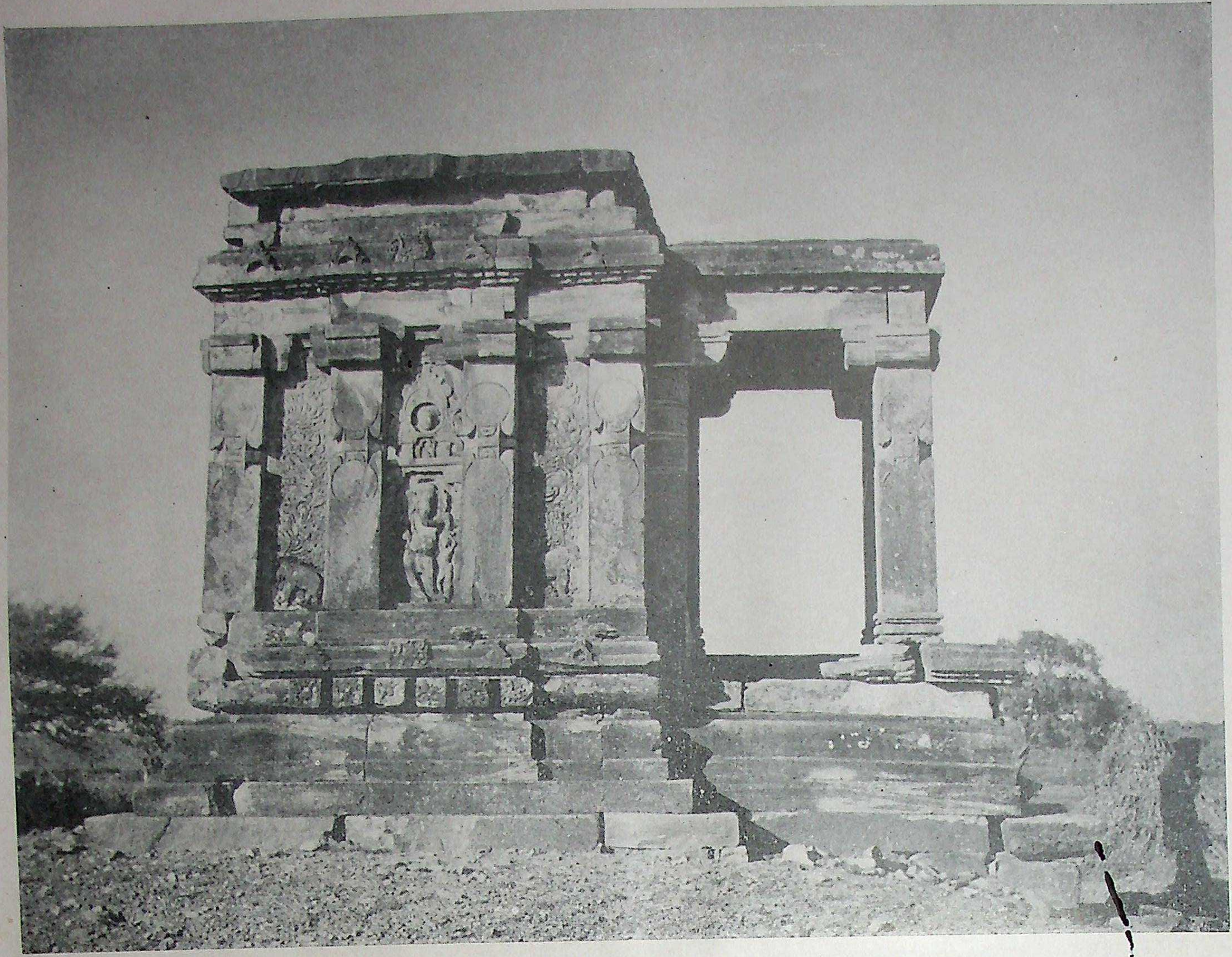
45. A man persuading a lady



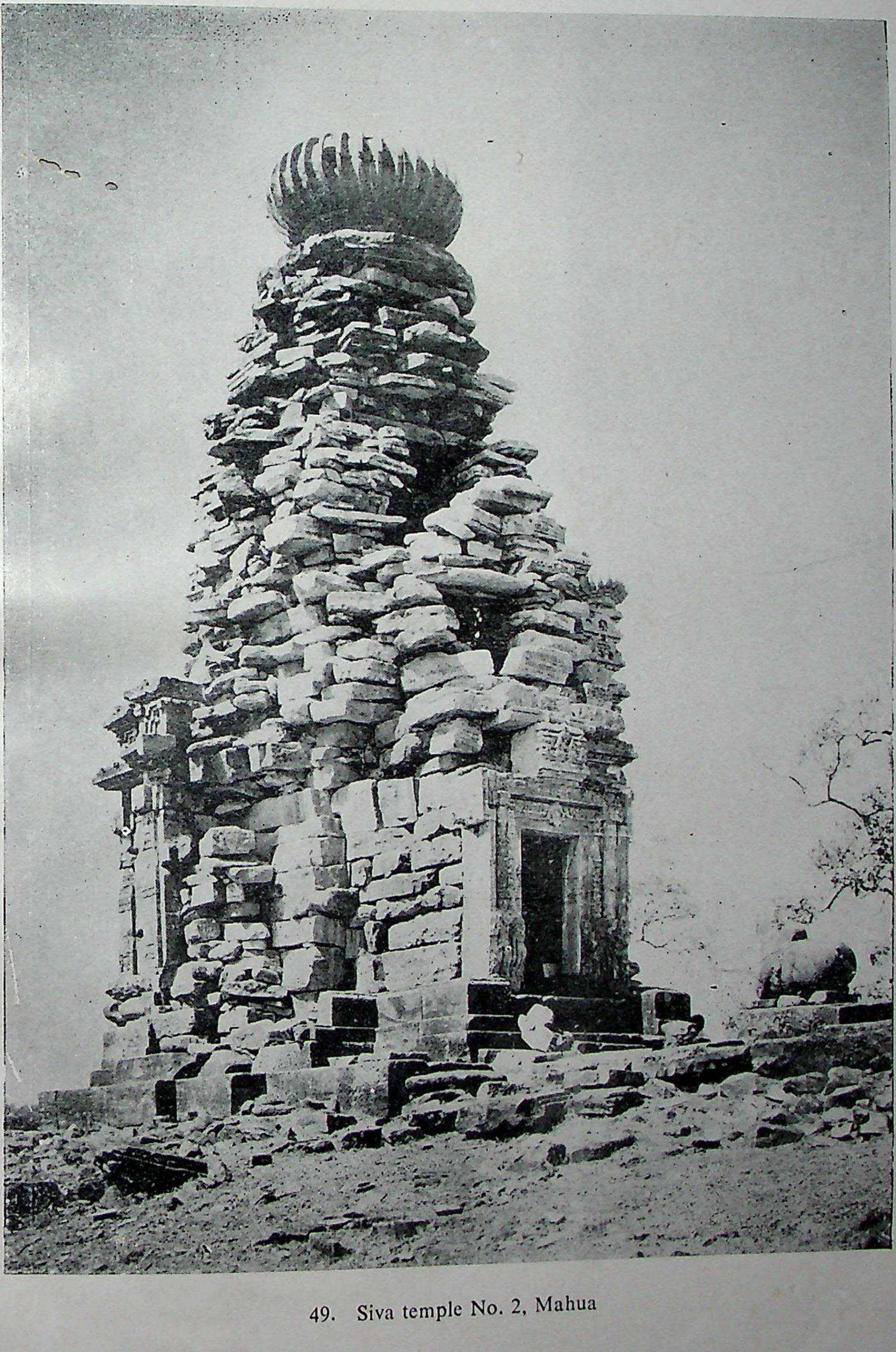
46. Amorous couple



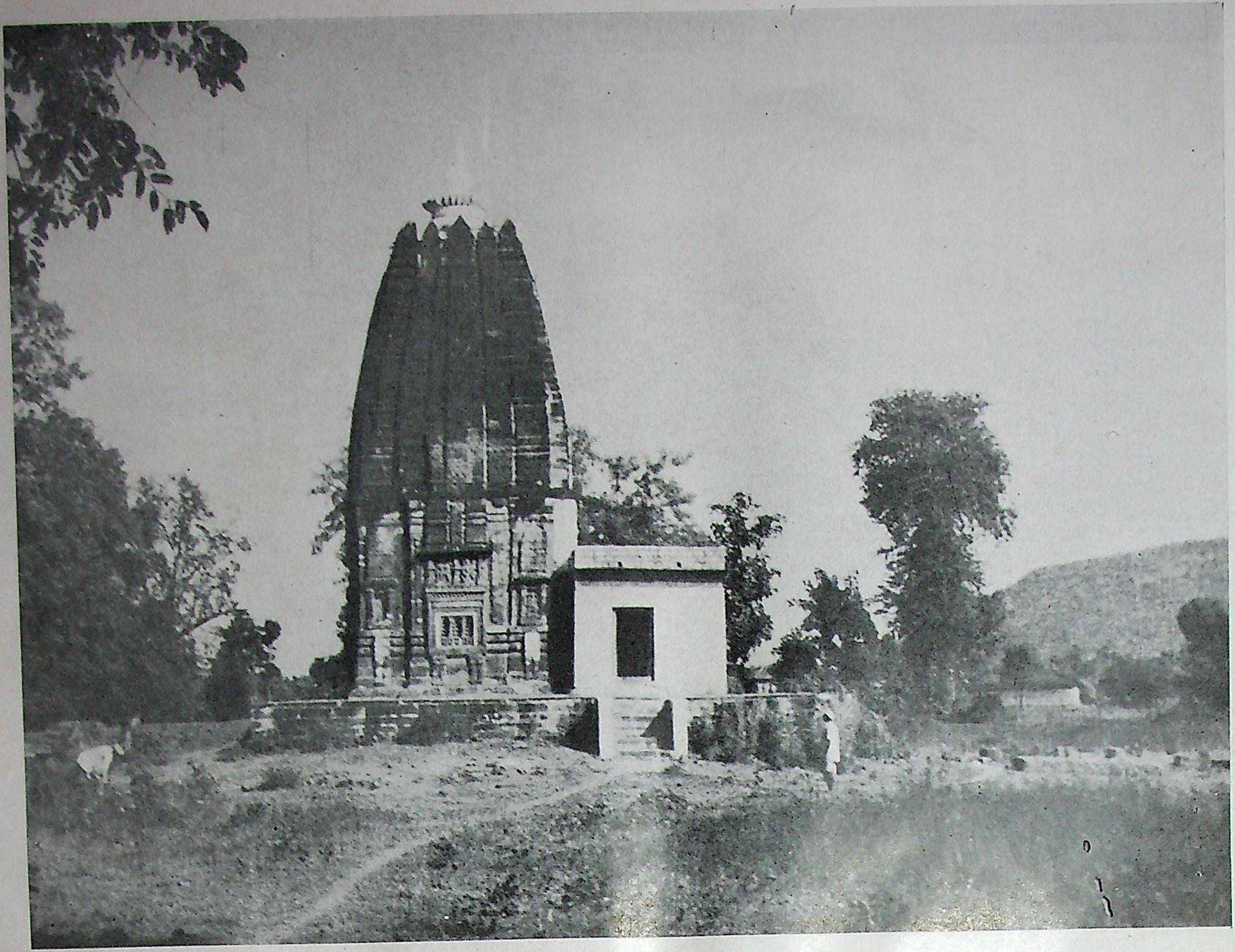
47. A yawning lady with dwarfs



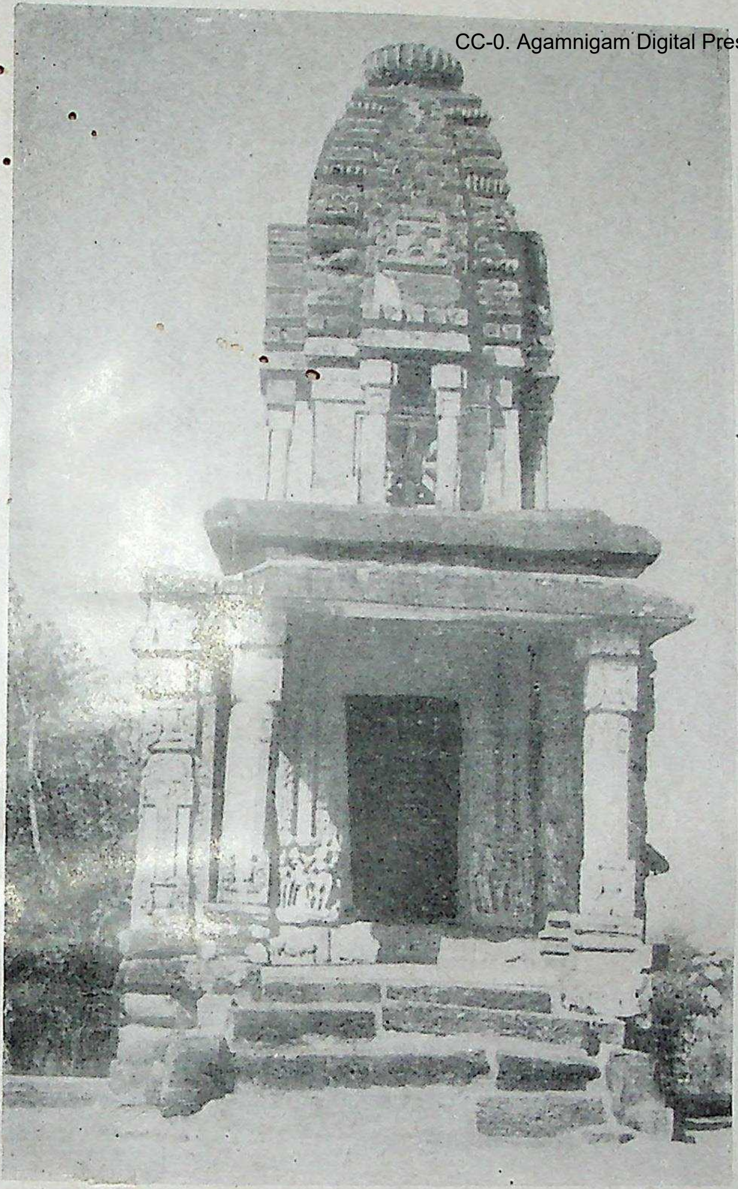
48. Siva temple No. 1, Mahua (Dist. Guna, M.P.)



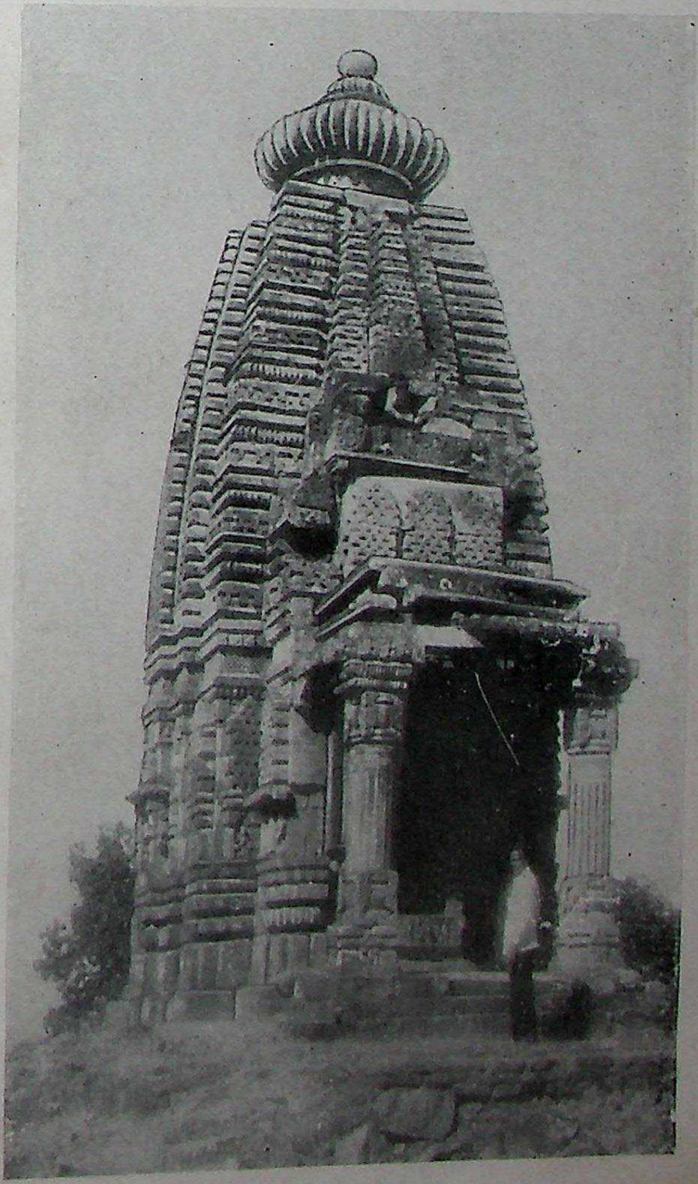
49. Siva temple No. 2, Mahua



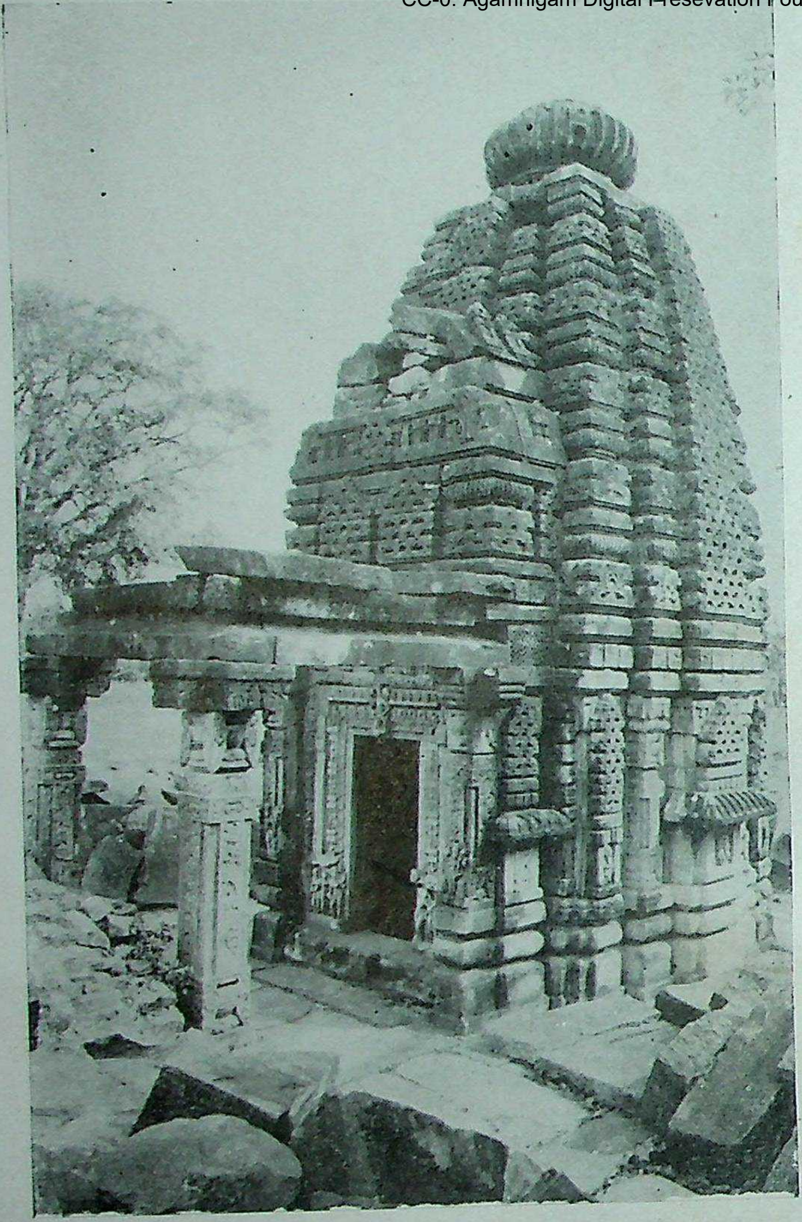
50. Chaturmukha Nath temple, Nachna (Dist. Panna, M.P.)



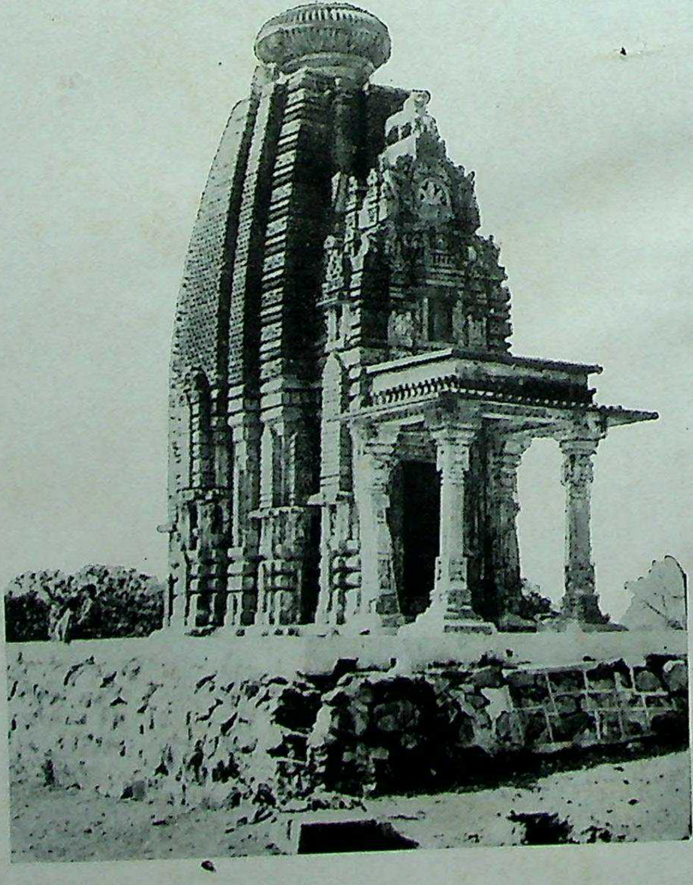
51. Kuraiyabira temple, Kuchdon (Lalitpur, U.P.)



52. Siva temple, Terhi (Dist. Shiv Puri, M.P.)



53. Surya temple, Umari (Dist. Tikamgarh, M.P)



54. Surya temple, Marhkhera (Dist. Tikamgarh, M.P.)